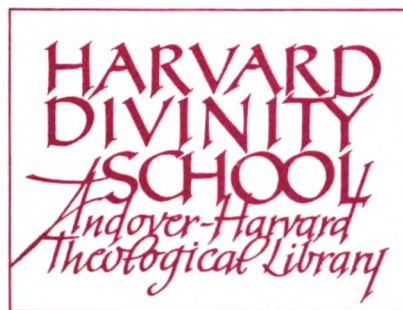




The chapel choir book

George W. Lloyd



THE
CHAPEL CHOIR BOOK.

A COLLECTION OF CATHOLIC MUSIC,
CONSISTING OF
MASSES, ANTHEMS, CHANTS, AND HYMNS,
TO WHICH IS PREFIXED
A SHORT TREATISE ON THE ART OF SINGING.

DESIGNED FOR
PUBLIC WORSHIP, AND SUNDAY AND SINGING SCHOOLS.

EDITED BY
GEO. W. LLOYD.

BOSTON:
PUBLISHED BY PATRICK DONAHOE,


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 PATRICK DONAHOE,
 In the Clerk's Office of the District Court for the District of Massachusetts.

STEREOTYPED AT THE
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ELEMENTARY PRINCIPLES OF MUSIC.

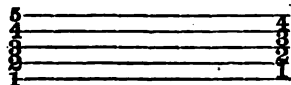
MUSICAL CHARACTERS are representatives of musical sounds; it is, therefore, of great importance to the pupil that these characters be well understood. A **NOTE**  has three principal qualities, which must be so well known to the student, as to be distinguished at sight: —

- 1st. In regard to pitch — how high or how low is it?
- 2d. In regard to length — how long or how short is it?
- 3d. In regard to force — how loud or how soft is it?

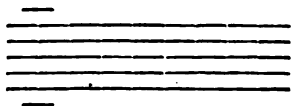
Notes have different values, and it is necessary that the value of each and its relation to others should be clearly understood. To accomplish this is the design of this little treatise, and should be the aim of every teacher. But more than this is necessary, and that is constant and patient practice, until the pupil can sing correctly at sight, without the help of an instrument.

THE STAFF.

This is the first thing made in the construction of a piece of music. The staff now generally used consists of five lines and four spaces, thus: —



These lines and spaces make nine degrees, which are counted from bottom to top. When more degrees are wanted, additional lines are made above or below the staff, thus: —




These are called added or leger lines.


THE CLEFS.

There are two clefs now in general use for vocal music; viz., the **G** clef,

made thus,  and placed on the second line of the staff, and the **F** clef,

thus,  placed on the fourth line of the staff. The latter is used for the

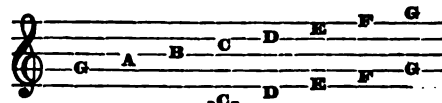
Bass, or lowest male voices, and the former for Soprano, Alto and Tenor; but it represents the Tenor an octave higher than it should be. This has

been done in order to save the pupil the trouble of learning the **C** clef, 

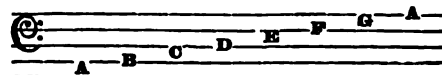
formerly in use for the highest male voices. But the use of the **G** clef need cause no embarrassment to the singer. Its only difficulty is in the harmony or counterpoint, where it is used "*con licenza*."

The staff, by itself, has no definite meaning in regard to the pitch of notes, but with the clef each line and space has its own peculiarity. These lines and spaces are named from the first seven letters of the Alphabet. Thus the **G** clef determines that all the notes on the second line where it is placed are **G**; hence the second space is **A**, the third line **B**, and so on.

EXAMPLE.



The same follows from the **F** clef: —















The G in the fourth space of the Bass staff, represents the lowest tone on the Violin. The G on the second line, in the G or Treble staff, is one octave above the first. The pupil must commit the foregoing to memory, so as to name the letters on each staff without hesitation.

THE SCALE

Is a succession of five tones and two semitones. There are two scales — the Major, or greater, and the Minor, or lesser. The difference in the two consists in this: the Major scale has the semitones between the 3d and 4th, and the 7th and 8th degrees, ascending and descending. In the Minor scale the semitones are between the 2d and 3d, and 7th and 8th, ascending, and between the 5th and 6th, and 2d and 3d, descending. The first is most used and should be well understood by the beginner before attempting the Minor. The scales are named from the letter on which they begin: if the first note is A, it is called the scale of A, and so with the other letters. The scale is subdivided into 12 semitones, each of which may be the foundation of a particular scale. Hence there are twelve Major and twelve Minor Scales, but they are not all used in vocal music.

OF NOTES.

These are characters placed upon the staff and indicate the pitch and duration of sound. They are as follows: — Semibreve,  Minim,  Crotchet,  Quaver,  Semiquaver,  Demisemiquaver,  The first is twice the length of the second, and so on, according to the following table: —

1 Semibreve		is equal to 2 Minims,	
1 Minim		"	2 Crotchets,
1 Crotchet		"	2 Quavers,
1 Quaver		"	2 Semiquavers,
1 Semiquaver		"	2 Demisemiquavers,

Semi-
Breve.

1

Minim.

$\frac{1}{2}$

Crotchet

$\frac{1}{4}$

Quaver.

$\frac{1}{8}$

Semi-
Quaver.

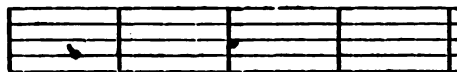
$\frac{1}{16}$

Demi-
semi-
quaver.

$\frac{1}{32}$

TIME.

Notes, when placed upon the staff, are divided by means of bars, thus: —



During the performance of a piece, the same length of time is measured to each bar, and every bar has the same value in notes.







EXAMPLE.



In singing, Time is measured by motions of the hand, called beats, and these are 2, 3, or 4, in a bar, according to the time. Time is divided into three sorts, Common, Triple, and Compound. Common Time has two marks, $\frac{2}{4}$ and C. Triple Time has three marks, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$. Compound Time, two marks, $\frac{6}{4}$, and $\frac{6}{8}$. The lowest of these figures expresses the fractional part of a Semibreve, and the upper figure the number of these parts contained in a bar; thus, $\frac{2}{4}$ means two Crotchets in a bar; C, two minims, $\frac{3}{2}$ three minims; $\frac{6}{4}$, six Crotchets; and $\frac{6}{8}$, six quavers, or their equivalent.

ELEMENTARY PRINCIPLES OF MUSIC.

RESTS,

Or marks of silence, are characters to correspond with the different kinds of notes in use. They are as follows: Semibreve, ; Minim, ; Crotchet, ; Quaver, ; Semiquaver, ; and Demisemiquaver, ; and the same time must be allotted to these as to the notes they take the place of.

OF THE STAFF, CLEF, AND NOTES COMBINED.

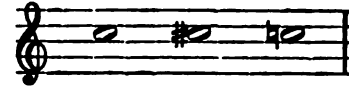
These form the groundwork of a musical composition; disconnected, they are of no use, but united together, they are the only means of expressing musical sounds.

EXAMPLE.



THE SHARP, FLAT, AND NATURAL.

The Sharp #, when placed before a note, raises it one semitone. The Flat b, placed before a note, lowers it one semitone. The Natural ♮, before a note restores it to its original state, thus:—



In this example, the first and third notes are alike, but the second is a semitone higher than the other two. Sharps and Flats are used in the beginning of all pieces except in the key of C Major and A Minor: when so used, they are called Essential; but when used in the body of a composition, they are called Accidentals: in the first case, they affect the line or space in which they are written to the end of the piece; in the latter, they only apply to the bars in which they appear.

OF SOLMIZATION, OR SINGING BY SYLLABLES.

This is an artificial method of obtaining a correct enunciation of the tones and semitones of the Scale, which, if practised with care, diligence, and perseverance, will ultimately lead to a correct and pleasing style of performance; it also enables the singer to do his part as well in one key as another.

The following table exhibits the different keys, most in use, with the syllables to each. These should be committed to memory, and afterwards applied to the exercises in various keys, on page 10.

The teacher should explain the intervals, and the relation they have to the key note in the different Scales—observing that the semitones are always between the syllables Mi, Fa, and Si, Do.

		INTERVALS. SYLLABLES.	1 DO	2 RE	3 MI	4 FA	5 SOL	6 LA	7 SI	8 DO	8 DO	7 SI	6 LA	5 SOL	4 FA	3 MI	2 RE	1 DO
SCALE OF A MAJOR.																		
	A B C D E F G A A G F E D C B A																	
B FLAT MAJOR.																		
	Bb C D E F G A B B A G F E D C Bb																	
C MAJOR.																		
	C D E F G A B C C B A G F E D C																	
D MAJOR.																		
	D E F G A B C D D C B A G F E D																	

E MAJOR.

F MAJOR.

G MINOR.


A MINOR.

The musical notation displays four scales, each with a treble and bass staff. The scales are E Major, F Major, G Minor, and A Minor. Each scale is shown in both ascending and descending directions. The notes are written as half notes. The letter names and solfège syllables are provided below the notes for each scale.


Scale	Direction	Notes	Solfège
E MAJOR	Ascending	E, F, G, A, B, C, D, E	LA, SI, DO, RE, MI, FA, SOL
	Descending	E, D, C, B, A, G, F, E	SOL, FA, MI, RE, DO, SI, LA
F MAJOR	Ascending	F, G, A, B, C, D, E, F	LA, SI, DO, RE, MI, FA, SOL
	Descending	F, E, D, C, B, A, G, F	SOL, FA, MI, RE, DO, SI, LA
G MINOR	Ascending	G, A, B, C, D, E, F, G	LA, SI, DO, RE, MI, FA, SOL
	Descending	G, F, E, D, C, B, A, G	SOL, FA, MI, RE, DO, SI, LA
A MINOR	Ascending	A, B, C, D, E, F, G, A	LA, SI, DO, RE, MI, FA, SOL
	Descending	A, G, F, E, D, C, B, A	SOL, FA, MI, RE, DO, SI, LA

N. B. The keys of A, B, D, and E, are sung the same, whether the signature be sharps or flats.

OTHER CHARACTERS USED IN VOCAL MUSIC.

The Slur  binds two or more notes together, thus :—

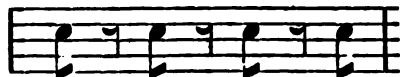


The notes so bound together are to be sung to one syllable. Staccato marks , indicate that the notes over which they are placed are to be pronounced short and in about one half the usual time.

EXAMPLE.



To be sung as if written thus :—





The term *Legato* means the reverse of Staccato, viz., that the notes are to be held their exact length.


THE DOT.

The character placed *after* a note or rest increases its length *one half*; hence, a dotted Minim is equal to three Crotchets; a dotted Crotchet is equal to three Quavers, &c.



EXAMPLE.



A Double Bar  is used to divide the different subjects of the piece, and a dash after the Double Bar, thus,  shows a final close.

The Repeat, , is a sign that what is contained within these marks is to be sung twice, the same as if the notes had been twice written.



The Pause  indicates that the notes over which it is written may be held at the pleasure of the performer. So when placed over a rest, . The Rest may be extended *ad libitum*. There are other signs used in vocal music, but these are all that are of importance, and more would only serve to embarrass the pupil and retard his progress.

The foregoing instructions have been rendered as plain and short as possible, in order that the pupil may commit them to memory : and it is hoped that no one who attempts to learn the art of singing will neglect this advice. A list of musical terms is added, with their definitions; this concludes the explanatory part of this work. Those who wish to acquire proficiency and elegance in the art, should take private lessons of some competent teacher.

A, signifies in, for, at, with, &c.

Adagio, (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than *Allegro*.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.

Andantino, quicker than *Andante*.

Anthem, a passage or passages of scripture set to music.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Base, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.*, or < , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del segno, from the sign.

Diminuendo, *Dim.*, or > , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.

Expressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lento, *Lentamente*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

Melody, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fulness of tone.

Mezza, half; middle, mean.

Moderato, between *Andante* and *Allegro*.

Molto, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental composition, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.*, or *PP*, very soft.

Poco, little, somewhat.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Rippienno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length,

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Tardo, slowly.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigorouso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

The following exercises are intended for classes under the guidance, and with the necessary explanations of, a good master; but they can be used advantageously by individuals in private.

The pupil should beat the time in these lessons, and hold the notes their full length.

VOCAL EXERCISES.

EACH LESSON TO BE PRACTICED UNTIL IT CAN BE SUNG CORRECTLY.

NO. 1.

The musical score for 'Vocal Exercise No. 1' is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The first system contains measures 1 through 6, with the measure numbers written above the treble staff. The second system contains measures 7 through 8. The third system contains measures 9 through 10. The vocal line (treble staff) and piano accompaniment (bass staff) are written in a simple, clear style suitable for practice.

10

Do

11

A men. A men. A-men. A - men. A - men.

12

A men. A men. A men. A

men. A - - men. A - men. A men. A - - - men. A - - - - men. Amen. A - - - men.

13

A men. A men. A men. A

14

men. A men. A

. men. A men. A men. A men.

VOCAL EXERCISES.

13

15 *p mf f ff f p* *Slow. Cres. Dim.* *p mf f ff f p* *Cres. Dim.*

A men. A men.

Allegro.

A men A men.

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

Sing ascending and descending.

*A ve, A ve, A ve.

A ve, A ve, A ve, A ve, A ve, A ve.

In singing Latin words, it is of the greatest importance that the vowels be correctly pronounced. The following is the rule, and must invariably be observed: *A* is like *a* in the word "*father*;" *e*, like *a* in the word "*maker*;" *i*, like *e* in the word "*me*;" *o*, as in "*go*;" and *u*, like "*ou*," but not like the English pronunciation "*you*." In the diphthongs, the last letter only is pronounced.

The following detached words contain most of the vowel sounds.

Dom-i-ne, Dom-i-no, Dom-i-ni, Dom-i-nus. De - - us, De - - us. Sanc - tus Be - ne - dic-tus Sæ - cu - lo-rum,

Mag-na Op-e-ra Be - a - tus Vir in æter - - num. Amen, A men. A

A men, A

. men, A men, A men,

. men, A men, A

THE LITANY OF THE BLESSED VIRGIN.

15

TO BE SUNG BEFORE MASS.

Duo. *Chorus Unison.* *Duo.*

SOPRANO

Ky - ri - e e - - lei - - - son, Chris - te e - le - i - son. Chris - - - te au - - di nos,
Fi - li Re - demp - - - tor mundi De - us, Mi - se - re - re no - - - bis. Spi - ri - tus sanc - te De - - - - us,

ORGAN. *Swell Diapason.* *Choir Full.* *Swell.*

Chorus. Unison. *Duo.* *f Tenore.*

Chris - te ex - au - di nos, Pa - ter de cœ - lis De - - - - us. Mi - se - - re - - re no - - - bis.
Mi - se - re - re no - bis, Sanc - ta Tri - ni - - tas u - - nus, De - us. Mi - se - - re - - re no - - - bis.

Full. *Swell.* *Soprano.* *Alto.* *Bass.*

Mi - se - - re - - re no - - - bis.

8

{ Sancta Maria,
{ Sancta Dei Genitrix,
{ Sancta Virgo Virginum,

{ Mater Christi,
{ Mater Divinæ Gratiæ,
{ Mater purissimæ,

{ Mater castissimæ,
{ Mater inviolatæ,
{ Mater intemeratæ,

{ Mater amabilis,
{ Mater admirabilis,
{ Mater Creatoris,

Ora pro nobis.

{ Mater Salvatoris,
{ Virgo prudentissimæ,
{ Virgo venerandæ,

{ Virgo prædicandæ,
{ Virgo potens,
{ Virgo clemens,

{ Virgo fidelis,
{ Speculum iustitiæ,
{ Sedes sapientiæ,

{ Causa nostræ lætitiæ,
{ Vasa spirituale,
{ Vasa honorabile,

Ora pro nobis.

{ Vasa insignis devotionis,
{ Rosa Mystica,
{ Turris Davidica,

{ Turris eburnæ,
{ Domus aureæ,
{ Fœderis arcæ,

{ Janua cœli,
{ Stella matutina,
{ Salus infirmorum,

{ Refugium peccatorum,
{ Consolatrix afflictorum,
{ Auxilium Christianorum,

Ora pro nobis.

{ Regina Angelorum,
{ Regina Patriarcharum,
{ Regina Prophetarum,

{ Regina Apostolorum,
{ Regina Martyrum,
{ Regina Confessorum,

{ Regina Virginum,
{ Regina Sanctorum omnium,
{ Regina Sanctorum omnium,

Ora pro nobis.

Agnus Dei, qui tollis peccata mundi
Parce nobis Domine.

Agnus Dei, qui tollis peccata mundi
Exaudi nos Domine.

Agnus Dei, qui tollis peccata mundi
Misere nobis.

ANOTHER LITANY.*

1st SOPRANO.

Ky - ri - e e - lei - son. Chris - te e - lei - son.

2d SOPRANO.

ORGAN.

Chris - te au - di - nos. Chris - te ex - au - di - nos.

* See words on the preceding page.

ASPERGES ME DOMINE.

17

As - per - - ges me, Do - - - - mi - ne, Hys - so - - po et mun - da - - bor;

The first system of the musical score for 'Asperges Me Domine'. It features a vocal line in G major (one sharp) and 4/2 time, with lyrics 'As - per - - ges me, Do - - - - mi - ne, Hys - so - - po et mun - da - - bor;'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

la - - va - - - bis me, et su - - - per ni - vem de - - - al - ba - bor. Mi - - - se -

The second system of the musical score. The vocal line continues with the lyrics 'la - - va - - - bis me, et su - - - per ni - vem de - - - al - ba - bor. Mi - - - se -'. The piano accompaniment continues with similar harmonic support.

- re - re me - - - i, De - - - us, se - - cun - dum magnam miseri - cor - - - di - am tu - - am.

The third system of the musical score. The vocal line concludes with the lyrics '- re - re me - - - i, De - - - us, se - - cun - dum magnam miseri - cor - - - di - am tu - - am.'. The piano accompaniment provides a final harmonic setting for the phrase.

Glo - - ri - - a Patri, et Filio, et Spi - ri - tu - i Sanc - - to. Si - - cut erat in Principio, et nunc et

sem - - per; et in sæ - cu - la sæ - - cu - - - lo - - rum, A - - - - men.

The Anthem is repeated as far as the Ps. MISERERE. On Passion and Palm Sunday the GLORIA PATRI is not sung; but after the Ps. MISERERE, ASPERGES ME is repeated.

ANOTHER ASPERGES.

Tenore.
 As - - per - ges me, As - - per - ges me Do - - mi - ne, hys - so - po et mun - - da - - - bor; La - -

As - - per - ges me, As - - per - ges me Do - - mi - ne, hys - so - po et mun - - da - - - bor; La - -

As - - per - ges me Do - - mi - ne. hys - so - po et mun - - da - - - bor.

va - - - bis me, La - va - - - bis me, su - per ni - - - vem de - al - - ba - - - bor.

va - - - bis me, La - va - - - bis me, et su-per-ni-vem, su - per ni - - - vem de - al - - ba - - - bor.

La - va - - - bis me, et su-per-ni-vem, su - per - - ni - - - vem de - al - - ba - - - bor.

Largo.

Mi - se - re - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am.

Mi - se - re - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - - am.

Mi - se - re - re me - - - i De - - us. se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am

Chorus.

Duo, ALLEGRO.

Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i Sanc - to

Glo - ri - a Pa - tri et Fi - - li - - o, Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i Sanc - to

p

Chorus.

Duo.

Si - - cut e - rat in prin - ci - pi - o, et nunc et sem-per

Si - - cut e - rat in prin - ci - pi - o, Si - - cut e - rat in prin - ci - - pi - o, et nunc et sem-per,

p *f*

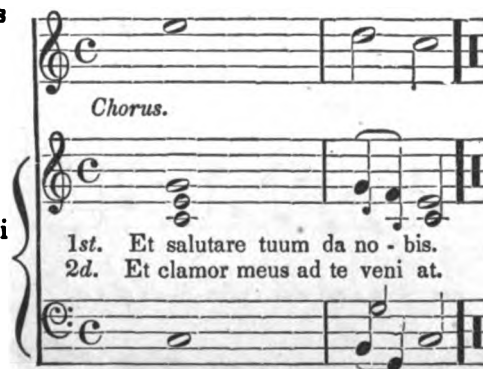


et nunc et sem-per, et in sæ - cu - la sæ - - - cu - lo - - - rum. A - - - - - men.

et nunc et sem-per, et in sæ - cu - la sæ - - - cu - lo - - - rum. A - - - - - men.

RESPONSES.

Priest 1st. Ostende nobis
Domine misericordiam tuam.



Chorus.

1st. Et salutare tuum da no - bis.
2d. Et clamor meus ad te veni at.

Priest 2d. Domine exaudi
orationem meam.

Priest.
Dominus
vobiscum.



Chorus.

Et cum Spiritu tu - o.

A - men.

A - men.

VIDI AQUAM.

Easter Time

Vi - di a - - - - - quam. egre - di - en - tem de Tem-plo a la - te - re dex - tro

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a dotted line indicating a pause, and then continues with a series of eighth notes. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. Both hands play a series of eighth notes, with the right hand having a higher pitch than the left hand. The time signature is common time (C).

al - le - lu - - ia al - le - lu - - - ia . et om - nes ad quos per - ve - nit a - qua . is - ta sal - vi

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a series of eighth notes, followed by a dotted line indicating a pause, and then continues with a series of eighth notes. The piano accompaniment continues with the same pattern of eighth notes in both hands. The time signature remains common time (C).

fac - ti sunt et di - cent, Al - le - lu - ia, Al - le - lu - ia. Con - fi - te - mi - ni
Glo - ria Pa - - - tri

Del segno § Gloria.

Do - mi - ne, quo - ni - am bo - nus; quo - ni - am in sæ - cu - lum mi - se - ri - cor - di - a e - - jus.
et Fi - li - o et Spi - ri - tu - i Sanc - - to.
Sicut erat in principio et punc et sem - per, et in sæ - cu - la sæ - cu - lo - rum, A - - men.

Priest 1st. Ostende nobis
Domine misericordiam tuam.

Chorus.

Priest 2d. Domine exaudi
orationem meam.

1st. Et salutare tuum da no - bis.
2d. Et clamor meus ad te veni at.

Priest.
Dominus
vobiscum.

Chorus.

A - men.

Et cum Spiritu tu - o.

A - men.

RESPONSES AS SUNG IN HIGH MASS.

After the Gloria in Excelsis.

At the end of the Epistle.

After the Book is removed.

Priest. Dominus vobiscum.

P. Per omnia sæcula, &c.

P. Dominus vobiscum.

Et cum Spir-it-u tu - o, A - - men. De - o gra - ti - as. Et cum Spirit - u tu - o.

NOTE. As it is a general rule to take the tone from the officiating Priest at the Altar, the Organist will find it frequently necessary to transpose these Responses

At the end of the Gospel. After the Credo.

At the Preface.

*P. Sequentia sancti Evangelii, &c.**P. Dominus vobiscum.**P. Per Omnia.*

Glo - ri - a tibi Do - mi - ne. Laus ti - bi Chris - te Et cum Spir - it - u tu - - o A - - men.

*P. Dominus vobiscum.**P. Sursum Corda.**P. Gratias agamus, &c.**P. Per omnia, &c.*

Et cum Spir - it - u tu - o Ha - be - - mus ad Do - mi - num. Dig - - num et justum est. A - men.

At the end of Pater noster.

After the Chalice is removed.

P. Per omnia, &c. P. Pax Domini sit semper vobiscum. P. Dominus vobiscum. P. Per omnia sæcula, &c.

Sed libera nos a malo. A - men. Et cum Spir-it - u tu - o. Et cum Spir-it - u tu - o A - - men.

*P. Dominus vobiscum.**P. Ite missa est—or Benedicamus Domino. Or thus No. 2.*

Et cum Spir-it - u tu - o. De - o gra - ti - as. De . . . o

No. 3.

grati - as De - o

When a Bishop officiates.

B. Sit nomen Domini benedictum.

B. Adjutorium nostrum, &c.

Benedicat vos, &c

grati - as.

Ex hoc nunc et usque in sæ - cu - lum. Qui fecit cælum et terram. A - - men.

MASS IN G. MAJOR.

COMPOSED BY WEBBE, SENIOR.

Tenor. *Largo.*

FOR FOUR VOICES.

Ky - ri - e e - - lei - son, Ky - ri - e e - - lei - - son, Ky - - ri - - - e e - - - lei - - son, Chris - te e - - lei - - son.

Ky - ri - e e - - lei - - son, Ky - - ri - - - e e - - lei - - son, Christe, Christe, Christe e - - lei - - son.

D. C. Kyrie.

GLORIA IN EXCELSIS DEO.

Tenor. *ALLA BREVE MODERATO.*

Et in ter - ra pax ho - mi - ni - bus bo - næ vol - un - ta - - - tis ben - e - dic - - i - mus

Et in ter - ra pax ho - mi - ni - bus bo - næ vol - un - - - ta - - - tis Lau - da - mus te

te glo - ri - fi - ca - mus te. prop-ter mag-nam

ad - o - ra - mus te glo - ri - fi - ca - mus te, *p* Gra - ti - as a - gi - mus ti - bi prop-ter mag-nam

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics 'te glo - ri - fi - ca - mus te. prop-ter mag-nam'. The bottom staff is a piano accompaniment in G major, starting with a piano (*p*) dynamic. The lyrics for the piano part are 'ad - o - ra - mus te glo - ri - fi - ca - mus te, Gra - ti - as a - gi - mus ti - bi prop-ter mag-nam'. The music is in 4/4 time and features a key signature of one sharp (F#).

glo - ri - am tu - - am. De - - - us Pa - ter om - ni - - po - - tens,

glo - ri - am tu - - am. Do - mi - ne De - us Rex cæ - les - tis De - - - us Pa - ter om - ni - po - - - tens.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'glo - ri - am tu - - am. De - - - us Pa - ter om - ni - - po - - tens,'. The bottom staff continues the piano accompaniment with lyrics 'glo - ri - am tu - - am. Do - mi - ne De - us Rex cæ - les - tis De - - - us Pa - ter om - ni - po - - - tens.' The music continues in G major and 4/4 time.

Do - mi - ne Fi - - - li u - ni ge - ni - te Je - - - - - su Chris - - - te.

Do - mi - ne Fi - - - li u - - ni - ge - ni - te, Je - - - - - su Chris - - - te, *p* Do - - mine De - us Ag - nus

f Qui tol - lis pec - ca - ta mun - di *pp* mi - se - re - - re no - bis

f De - - i Fi - - - - - li - us Pa - - - - tris *f* Qui - tol - lis pec - ca - ta mun - di, *pp* mis - se - re - - re no - bis.

Qui tol-lis pec - ca - ta mun - di sus - cipe depre-ca - ti - o - nem nostram Qui sedes ad dex-teram Pa - tris

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have lyrics underneath. The piano accompaniment features chords and moving lines. Dynamics include *f* (forte) and *pp* (pianissimo). A double bar line is present after the first phrase.

mi-se - - re - re no - bis Tu

mi-se - re - re no - bis Quo - ni - am tu so - - lus sanc - tus Tu so - lus Do - mi - nus

The second system continues the hymn. It also consists of four staves (two vocal, two piano). The lyrics continue across the staves. The piano part includes a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *pp* and *f*. A double bar line is present after the first phrase of this system.

so-lus al - tis - si - mus Je - - su Chris - te tu so-lus al - tis - si - mus Je - su Chris - te cum sancto Spi - ri - tu in

so-lus al - tis - si - mus Je - - su Chris - te tu so-lus al - tis - si - mus Je - su Chris - te cum sancto Spi - ri - tu in

glo-ria De-i Pa - tris in glo - ri - a De-i Pa - - tris. A - - - men, A - - - - men.

A - men, A - men, A - - - - - men.

glo-ria De-i Pa - tris in glo - ri - a De-i Pa - - - - tris. A - men, A - men, A - - - - - men.

CREDO IN UNUM DEUM.

33

Tenore. ALLA BREVE MODERATO.

p

Pa - trem om-nip-o-tentem fac-to-rem cæ - li et ter - ræ vi-si bi-lium om-ni - um et in-vi-si-bi-li - um

Alto.

p

Treble.

p

Pa - trem , om-nip-o tentem fac-to-rem cæ - li et ter - ræ vi-si bi - lium om-ni - um et in-vi-si - bi - li - um

Bass.

p

1st Soprano. DUETTO.

Et in u - num Do - mi - num Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum

2d Soprano.

p

et ex Pa - tre na - tum an - te om - nia sæ - cu - la an - te om - ni - a sæ - cu - la.

mf Tenor. *f*
De - um de De - o Lu - men de Lu - mi - ne De - um ve - rum de De - o ve - ro ge - ni - tum non factum consubstan - ti - a - lem.

mf Alto. *f*
ge - ni - tum non factum consubstan - ti - a - lem.

Pa - tri per quem om - ni - a fac - ta sunt

Pa - tri per quem om - ni - a fac - ta sunt

Qui propter nos homines et prop - ter nostram sa - lu - tem descendit de cæ - lis

f Et in - car - natus est de Spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne Ma - ri - a vir - gi - ne et Ho - mo fac - tus est

f Et in - car - natus est de Spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne Ma - ri - a vir - gi - ne et Ho - mo fac - tus est

f Et in - car - natus est de Spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne Ma - ri - a vir - gi - ne et Ho - mo fac - tus est

p tutti.
e - ti - am pro no - bis

Largo.

p Solo. Cru - ci - - fix - us et ti - am pro no - bis *tutti.* e - ti - am pro no - bis sub Pon-ti - o Pi - . *Solo.*

Largo. *tutti.*

tutti. p pas - sus et se - pul - tus est. *f A Tempo primo.* Et re - sur - rex - it ter - ti - a di - e se -

tutti. p - la - - to pas - sus et se - pul - tus est. *f* Et re - sur - rex - it ter - ti - a di - e se -

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cun-dum scrip-tu-ras et as-cen-dit in cæ-lum se-det ad dex-te-ram Pa-tris Et i-te-

-rum ven-tu-rus est ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os

Soprano. DUETTO.

cu - jus reg - ni - non e - - rit fi - nis Et in Spi - ri - tum sanc - tum Dó - - - mi - num et vi - vi - fi -

2d Soprano.

Et in Spi - ri - tum sanc - tum Do - - - mi - num et vi - vi - fi -

cu - jus reg - ni - non e - rit fi - nis

mp.

can - - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - dit qui cum Pa - tre et Fi - li - o

- - can - - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - dit qui cum Pa - tre et Fi - li - o

sim-ul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-cu-tus est per Pro-phe-tas

sim-ul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-cu-tus est per Pro-phe-tas

mf Et u-nam sanc-tam ca-tho-li-cam et a-pos-to-li-cam Ec-cle-si-am *f* con-fi-te-or

mf Et u-nam sanc-tam ca-tho-li-cam et a-pos-to-li-cam Ec-cle-si-am *f* con-fi-te-or

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem

mor - tu - o - rum et vi - tam ven - tu - ri sæ - - cu - li A - - - men A - - - men.

A - - - men

A - - - men

SANCTUS.

41

Tenor. *Larghetto.*

A Tempo primo.

Tenor: *Larghetto.* *A Tempo primo.*
 Sanctus Sanctus Sanctus Dominus Deus Sabaoth
 coeli et terra
 Alto:
 Treble:
 Bass:
 Sanctus Sanctus Sanctus Dominus Deus Sabaoth Ple-ni sunt coeli coeli et terra

glo-ri-a tu-a Ho-san-na in ex-cel-sis
 glo-ri-a tu-a Ho-san-na in ex-cel-sis
 SOLO. SOLI.
 Be-ne-dic-tus qui ve-nit in

tutti.

Ho - san - na in ex - cel - sis.

no - mi - ne Do - mi - ni Ho - san - na Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis.

AGNUS DEI.

Tenor. Larghetto.

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - re no - - - - bis. Ag - nus

Alto.

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - re no - - - - bis. Ag - nus

Treble. Larghetto.

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - re no - - - - bis. Ag - nus

Bass.

Gt. Diap.

De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - - - bis.

De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - - - bis. Ag - nus De - i

Gt. Diap.

do - na no - bis pa - - - - cem.

Ag - nus De - i qui tol - lis pec - ca - ta mun - di do - na no - bis pa - - - - cem.

p

pp

MASS FOR THREE VOICES.

JOACHIM NATIVIDAD.
Organ part by V. NOVELLO.

1st and 2nd Treble. TUTTI ADAGIO.

Ky - ri - e e - - - lei - - - son e - - - lei - - - son e - - le - i - -

Bass.

Ky - ri - e Ky - ri - e Ky - ri - e e - - -

Organ.

2 Diapasons & Principal.

le - i - son - e Svi. lei - - - son - e - lei - - -

son - e lei - son e - lei -

le - i son e - lei - son e

son **SOLI.** **TUTTI.**

son Chris - te Chris - te Chris - - te e - - lei - - son Chris - te e - - lei - - son

lei - - son

Chris - te e - le - i - - son Chris - - te Chris - - te Chris - - te e - - lei - - son Ky - - - - ri -

p *f* *p* *f* *p* *f*

Sva.

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e . . . lei . . . son e . . . lei . . . son.

e . . . e - le - i - son e . . . lei . . . son.

sf

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The vocal parts have lyrics: 'e . . . lei . . . son e . . . lei . . . son.' on the first staff and 'e . . . e - le - i - son e . . . lei . . . son.' on the second. The piano part includes a forte dynamic marking (*sf*) in the right hand.

GLORIA.

tutti. Con Spirito.

Glo-ri - a Glo-ri - a Glo-ri - a in ex - cel-sis De-o Glo-ri-a Glori - a Glori - a Et in Terra pax in Terra

p

p

p

The second system of the musical score, titled 'GLORIA.', consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is C major. The vocal parts have lyrics: 'Glo-ri - a Glo-ri - a Glo-ri - a in ex - cel-sis De-o Glo-ri-a Glori - a Glori - a Et in Terra pax in Terra'. The piano part includes piano dynamic markings (*p*) in the right hand. The tempo/mood is indicated as 'tutti. Con Spirito.'.

Et in Terra Pax in Terra Pax hominibus bo-næ volun - ta - - - tis Pax ho - mi-ni - bus - bonæ volun - - ta - - - tis

f *sf*

svl.

SOLO ANDANTE.

Lau - da-mus Laudamus Te bene - - di - - ci - mus Te ado - - - ra - - - mus Te

Andante. *p*

DUETTO.

Glo - - ri - fi - ca - mus Te Gra - ti - as a - - gi - mus ti - bi prop - - ter

mag-nam prop - - - ter magnam Gloriam Glo-ri - - - am tu - - - - am

SOLO.

Dom-i - ne



De - us Rex Cœ - - les - tis De - us Pa - ter Pa - ter om - - ni - potens Domi - ne Fi - - li

u - - ni - - ge - ni - te Je - su Je - su Chris - - te Do - - - mi - ne

De us ag - nus De - i Fili - us Fi - li - us Pa - . . tris

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a series of whole and half notes with lyrics underneath. The second staff is a vocal line with a bass clef and a key signature of one sharp, also containing notes and lyrics. The third and fourth staves form a piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

tutti.
Qui . . tol - lis pec - . . . ca - ta pec - ca - ta mun - . . di mi - . . se - re - . . re

Qui . . tol - lis pec - . . . ca - ta pec - ca - ta mun - . . di mi - . . se - re - . . re

2 Diap.
Larghetto.
8vi. 8vi.

The second system of the musical score also consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, starting with the instruction *tutti.* It contains notes and lyrics. The second staff is a vocal line with a bass clef and a key signature of one sharp, also containing notes and lyrics. The third and fourth staves form a piano accompaniment. The third staff is in treble clef with a key signature of one sharp and includes the instruction *2 Diap.* (two diatonic). The fourth staff is in bass clef with a key signature of one sharp and includes the instruction *Larghetto.* (moderately slow). Both piano staves feature a melodic line in the right hand and a more rhythmic line in the left hand. At the bottom of the piano staves, the marking *8vi.* (8va) is present.

no - - - bis Qui tol - lis pec - ca - ta pec - ca - ta mun-di sus - ci - pe sus - ci - pe

no - - - - bis Qui tol - lis pec - ca - ta pec - ca - ta mun-di sus - ci - pe sus - ci - pe

Full to 15.

De-pre - ca - ti - o - nem nos - - - tram de - pre - ca - ti - o - nem nos - - - - tram

De - pre - ca - ti - o - nem nos - - - - tram de - pre - ca - ti - o - nem nos - - - - tram

8 vi.

Andante

SOLO.

Qui se - - des ad dex - te - ram Pa - tris ad dex - - te - ram Pa - tris Qui se - des ad

dex - te - ram Pa - tris ad dex - te - ram Pa - tris mi - se - re - re no - - - bis

TUTTI ALLEGRO.

mi - - se - re - - - re no - - - bis Quo - ni - am Tu so - lus so - lus sanc - tus Quo - ni - am Tu so - lus sanc - -

Full to 15.

Svl.

Adagio.

- - tus Tu so - - lus Dominus Tu so - lus al - tis - si - mus Je - su Chris - te Je - su Chris - te Je - su Chris - - te.

Adagio.

Svl.

Spiritoso.

Cum Sanc - to Spir - i - tu in Glo - - ria De - - i Pa - - tris A - - - men A - - - - men A - -

Spiritoso. Full without Trumpet.

svl.

- men A - - - men A - - - men A - - - - - men A - - - - - men A - - - men A - - - men A - - -

- men A - - - men A - - - men A - - - - - men

V

men A - men A - - men A - - - - men A - men A - - - - men A - men A - men A - men

Trumpet.

CREDO.

Allegro. Tutti.

Pa - - - trem om - ni - po - ten - tem fac - to - - rem Cœ - li et Ter - ræ vi - - si -

Full to 15.

8va.

SOLI.

- bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - - num Do - mi - num Je - sum

SOLI.

8va.

tutti.

Je - - sum Chris - tum Fili - um Fi - li - um De - - - i u - - ni ge - ni - tum

tutti.

SOLI.
De - um de

SOLO.
Et ex Pa - - tre na - tum an - te om - ni - a sæ - - - cu - la

p 8vi.

Tutti Adagio.
De - o Lu - men de lu - mi - ne De - um ve - rum de De - o ve - ro Ge - ni - tum non fac - tum

Adagio.
f 8vi.

81

con - sub - stan - ti - a - lem con - sub - stan - ti - a - lem Pa - tri Per quem om - ni - a fac - ta sunt

8 vi.

Allegro Tempo 1º

DUETTO.

Qui prop - ter nos hom - i - nes qui prop - ter nos hom - i - nes et prop - - - ter nos - - - tram

Allegro Tempo 1º

p

nos - - tram . sa - lu - tem De - scen - dit de Cœ - lis de -

nos - - tram sa - lu - tem de - scen - dit de - scen - dit de Cœ - lis

unis. *Dolce.*

This system contains the first two staves of music. The vocal part (top staff) begins with the lyrics 'nos - - tram . sa - lu - tem' and then 'De - scen - dit de Cœ - lis de -'. The piano accompaniment (bottom two staves) provides harmonic support. The key signature is one sharp (F#), and the time signature is common time (C). The piano part includes a section marked 'unis.' and another marked 'Dolce.'.

- - scen - dit de Cœ - lis de - scen - dit de - scen - dit de Cœ - - - - - lis

SOLL.

This system contains the next two staves of music. The vocal part continues with the lyrics '- - scen - dit de Cœ - lis de - scen - dit de - scen - dit de Cœ - - - - - lis'. The piano accompaniment continues with the same harmonic support. The key signature remains one sharp (F#), and the time signature is common time (C). The piano part includes a section marked 'SOLL.'.

Larghetto.
DUETTO.

Et in - car - na - tus est Et in - car - na - tus est in - car - na - tus est in - car - na - tus in - car -

na - tus est de Spi - ri - tu Sancto ex Mari - a virgine Et Ho - mo Ho - mo fac - tus est

Adagio. TRIO.

SOLO.

Cru - ci - fix-us Cru - ci - fix-us e - - ti - am pro no - bis e - - ti - am pro

p

MINORE.

p Cru - ci - fix - us Cru - ci - - fix - us sub Pon - - ti-o Pi -

no - bis e - - ti-am pro no - bis sub Pon - - ti-o Pi -

pp

Cres.

Cres.

Cres.

la - to pas - sus et se - pul - tus est pas - pas - sus et se - pul - tus est

p *pp* *p* *pp*

Spiritoso.
TUTTI.

Et re - sur - rex - it ter - ti - a di - e se - - - cun - dum scrip - tu - - - ras et as - cen - dit in

SOLI.

p

SOL.

Cœ - lum se - det se - det se - det ad dex - te - ram Pa - tris se - det se - det ad

dex - te - ram Pa - tris
SOLO.
Et i - te - rum ven - tu - rus est cum Glo - ri - a ven - tu - rus est cum Glo - ri - a

tutti.

Ju - di - ca - re vi - vos et mor - tu - os Cu - jus reg - ni non e - rit fi - nis

tutti.

et in Spir - i - tum sanc - tum Dom - i - num et vi - vi - fi - can - tem Qui ex Pa - tre



Fi - li - o - que pro - ce - dit Qui cum Pa - tre cum Pa - tre et Fi - li - o

SOLI.

p

sim - ul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus est per Pro - phe - tas

SOLO

Et u - nam

TUTTI.

Con - fi - te - or u - num bap -

sanc - tam Catho - li - cam et a - pos - to - li - cam ec - cle - si - am **TUTTI.** Con - fi - te - or u - num bap -

SOLI. 8vi.

tis - ma in re - mis - si - o - nem pec - ca - to - - - - - rum Et - ex pec - to re - - - sur - rec - - ti - o - nem

p

mor - tu - o - rum *p* mor - - tu - - o - - - rum
 SOLO. re - sur-rec - ti - o - nem mor-tu - o - - rum *p* mor - - tu - - o - - - rum

8vi.

Allegro. TUTTI.

Et vi - - - tam ven - tu - ri sæ - cu - li ven - tu - - ri sæ - cu - li
 sæ - cu - - li

Full without Trumpet.

8vi,

A - - - men A - - - men A

Adagio.

men A - - - men A - - - men

Trumpet.

Adagio.

SANCTUS.

69

Largo. tutti.

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Sanc - - tus Sanc - - tus Do-mi - nus De - us sa - - ba - - oth sanc - sanc - -". The piano part includes the instruction "Full to 15." and the dynamic marking "svl." appears at the end of the system.

Second system of the musical score. It continues with four staves. The lyrics are: "- - tus Sanc Sanc - - - tus tus Plen - i - sunt Cœ - li Cœ - li - et ter - - ra Glo - ri - a". The piano part continues with the dynamic marking "svl." at the end of the system.

Tu . . a Glo - ri - a Tu . . a Glo - ri - a Glo - ri - a Tu a

Ho san - na in ex - cel - sis Ho - san - na in ex - cel - sis ho san na in ex -

Allegro.

Ho - - san - - - - na ho - - san - - - - - na in - ex -

Ho - san - na in ex - cel - sis in , ex -

Allegro.

Sra.

cel - sis Ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis in ex -

cel - sis ho - san - na ho - san - na in ex -

cel - sis ex - cel - sis in ex - cel - sis in ex - cel sis in ex - cel - sis

8vi.

Volu

DUETTO ANDANTE.

qui ve nit in

Be - ne - dic - tus qui ve - nit in nomi - ne in nom - i - ne Do - mi - ni Be - ne - dic - tus qui

ANDANTE.

p

ve - nit Bene - dic - tus qui ve - - nit in nom - i - ne Do - - mi - ni in no - - mi - ne

Do - - mi - ni Bene - dic - tus qui ve - nit in no - mine in no - mi-ne Do - - mi - ni

Repeat the Hosanna § preceding page.

AGNUS DEI.

Andante. SOLI. DOLCE.

Ag - nus De - i qui tol - lis pec - - ca - ta pec - ca - ta mun - di mi - se re - re

p

[101]

DUETTO ANDANTE.

qui ve nit in

Be - ne - dic - tus qui ve - nit in nomi - ne in nom - i - ne Do - mi - ni Be - ne - dic - tus qui

ANDANTE.

p

ve - nit Bene- dic - tus qui ve - - nit in nom - i - ne Do - - mi - ni in no - - mi - ne

Do - - mi - ni Bene - dic - tus qui ve - nit in no - mine in no - mi-ne Do - - mi - ni

Repeat the Hosanna & preceding page.

This block contains a musical score for a Hosanna. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Do - - mi - ni Bene - dic - tus qui ve - nit in no - mine in no - mi-ne Do - - mi - ni". Below the piano part, there is a instruction: "Repeat the Hosanna & preceding page."

AGNUS DEI.

Andante. soli.

Ag - nus De - i qui tol - lis pec - - ca - ta pec-ca - ta mun-di

p

[10]

This block contains the musical score for the Agnus Dei. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked "Andante" and the performance is for "soli". The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are: "Ag - nus De - i qui tol - lis pec - - ca - ta pec-ca - ta mun-di". The piano part begins with a dynamic marking of *p* (piano). At the bottom left, there is a bracketed number [10].

TUTTI. *f*

no - - - bis Ag - - nus De - i qui tol - lis pec - ca - ta mun - di

TUTTI.

mis - - - e - - re - re

2 Diapasons & Principal.

p **SOLO.**

mi - se - re - - re no - - - bis Ag - - nus De - i qui tol - lis pec - ca - ta

p

mundi **SOLO.** **SOLI.** Do - na no - bis pa - - -

Qui tol - lis pec - ca - ta pec - ca - ta mundi pa - - -

Dolce.

TUTTI. **SOLI.** *pp* *f* *tr*
 - cem Do-na no - bis Do - - - na no - - - bis pa - - - - - - - - - cem
TUTTI. **SOLI.** *pp* *pp*

Svl.

VESPERS FOR SUNDAYS.

Priest at the Altar. Deus in adjutorium meum intende.

Tenor.



Alto.

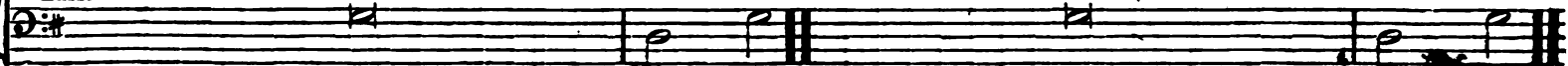


Domine ad adjuvandum me fes - - - ti - - na . Gloria Patri et Fil - i - o

Soprano.



Bass.



et Spiritui Sancto Sicut erat in principio et nunc et semper et in sæcula sæculorū Amen

*Al - le - lu - ia Laus tibi Domine Rex æ - - - - - ter - - næ glo - ri - æ

* From Saturday before Septuagesima Sunday, till Saturday in Holy-week, instead of "Alleluia," sing "Laus tibi, Domine, Rex æternæ gloriæ," as above.

DIXIT DOMINUS, PSALM CIX.

Tenor.

Alto.

Soprano.

Bass.

1. Dixit Dominus Domino me - o, Sede a dex-tris me - is,

2. Donec ponam inimicos	tu - os,	scabellum	pe-dum	tuo-	rum.	3
3. Virgam virtutis tuæ emittet Dominus ex	Si - on,	Dominare in medio inimi-	co-rum	tuo-	rum.	4
4. Tecum principium in die virtutis tuæ, in splendoribus sanc-	to - rum,	ex utero ante luci-	ferum	gen-	ui te.	5
5. Juravit Dominus, et non pœnitebit	e - um,	Tu es sacerdos in æternum, secun-	Mel-	chis-	e - dech.	6
6. Dominus a dextris	tu - is,	confregit in die iræ - dum ordinem	su-æ	re-	ges.	7
7. Judicabit in nationibus, implebit	ru - nas,	conquassabit capita in	ter-ra	mul-	to - rum.	8
8. De torrente in via	bi - bet,	propterea exal-	ta-bit	ca-	put.	9
9. Gloria Patri, et	Filio,	et Spi-ri-	tu - i	Sanc-	to.	10
10. Sicut erat in principio, et nunc, et	semper,	et in sæcula sæcu-	lo-rum.	A-	men.	

SOLI.

TUTTI.

CONFITEBOR. PSALM CX.

79

Voice. In unison.

1. Confitebor tibi Domine in toto . . . cor-de me-o; in consilio justorum, et congre - ga - ti - o . . . ne.

Organ.

2. Magna	opera	Domini ;	exquisita in omnes volun-	tates	e-	jus. 3.
3. Confessio et magnificentia	opus	ejus ;	et justitia ejus manet in	sæculum	sæ-	culi. 4.
4. Memoriam fecit mi-	rator	Dominus ;	escam dedit	timen-	ti-bus	se. 5.
5. Memor erit in sæculum testa-	menti	sui ;	virtutem operum suorum annuntiabit	populo	su-	o. 6.
6. Ut det illis hæredi-	tatem	gentium ;	opera manuum ejus veritas	et ju-	di-	cium. 7.
7. Fidelia omnia mandata ejus, confirmata in	sæculum	sæculi ;	facta in veritate et	æqui-	ta-	te. 8.
8. Redemptionem misit	populo	suo ;	mandavit in æternum testa-	mentum	su-	um. 9.
9. Sanctum et terribile	nomen	ejus ;	initium sapientiæ	timor	Do-	mini. 10.
10. Intellectus bonus omnibus faci-	entibus	eum :	laudatio ejus manet in	sæculum	sæ-	culi. 11.
11. Gloria	Patri et	Filio ;	et Spiri-	tui	Sanc-	to. 12.
12. Sicut erat in principio, et	nunc, et	sem per,	et in sæcula sæcu-	lorum.	A-	men.

Tenor.

Alto.

Soprano.

Bass.

BEATUS VIR. PSALM CXI.

Tenor.

Alto.

Soprano.

Bass.

1. Beatus vir qui - ti - met Dominum in mandatis ejus - - vo - let ni - - mis

- | | | | | | | | |
|---|-----------|----------|---------------------------------|---------|--------|------|-----|
| 2. Potens in terra erit | semen | ejus ; | generatio rectorum | bene- | dice- | tur. | 3. |
| 3. Gloria et divitiæ in | domo | ejus ; | et justitia ejus manet in | sæculum | sæcu- | li. | 4. |
| 4. Exortum est in tenebris | lumen | rectis ; | misericors et miserator | et | jus- | tus. | 5. |
| 5. Jucundus homo qui miseretur et commodat, disponet ser- | in ju- | dicio ; | quia in æternum non | commo- | vebi- | tur. | 6. |
| 6. In memoria æterna [mones suos] | erit | justus ; | ab auditione mala [piciat ini-] | non ti- | me- | bit. | 7. |
| 7. Paratum cor ejus sperare in Domino, confirmatum | est cor | ejus ; | non commovebitur donec des- | micos | su- | os. | 8. |
| 8. Dispersit dedit pauperibus, justitia ejus manet, in | sæculum | sæculi ; | cornu ejus exaltabitur | in | glori- | a. | 9. |
| 9. Peccator videbit et irascetur, dentibus suis fremet | et ta - | bescet ; | desiderium pecca- | torum | peri- | bit. | 10. |
| 10. Gloria | Patri, et | Filio, | et Spiri- | tui | Sanc- | to. | 11. |
| 11. Sicut erat in principio, et | nunc, et | semper, | et in sæcula sæcu- | lorum. | A - | men. | |

Tenor.

Alto.

Soprano.

Bass.

LAUDATE PUERI. PSALM CXII

81

Tenor.

Alto.

Soprano.

Bass.

1. Laudate Pueri . . . Dominum Laudate . . . no - men Dom - i - ni

- | | | | | | |
|--|-------------|-----------------------------|------------|-----------|-----|
| 2. Sit nomen Domini bene- | dic - tum ; | ex hoc nunc et usque | in | sæculum. | 3. |
| 3. A solis ortu usque ad oc- | ca - sum ; | laudabile | no - men | Domini. | 4. |
| 4. Excelsus super omnes gentes | Dominus ; | et super cœlos | glori - a | ejus. | 5. |
| 5. Quis sicut Dominus Deus noster qui in altis | habitat ; | et humilia respicit in cœlo | et in | ter-ra. | 6. |
| 6. Suscitans a terra | inopem ; | et de stercore | eri - gens | pauperem. | 7. |
| 7. Ut collocet eum cum prin- | cipibus ; | cum principibus | populi | sui. | 8. |
| 8. Qui habitare facit sterilem in | domo ; | matrem filiorum | læ- | tan-tem. | 9. |
| 9. Gloria Patri et | Filio ; | et Spiri- | tui | Sancto. | 10. |
| 10. Sicut erat in principio et nunc et | semper ; | et in sæcula sæcu- | lorum | A - men. | |

IN EXITU ISRAEL. PSALM CXIII.

Voice. To be sung in unison.

1. In exitu Israel . . . de Æ - gyp - to domus Jacob de popu-lo bar - ba - ro

Organ.

2. Facta est Judea sanctifi-	ca - tio	e - jus ;	Israel po-	tes - tas	e -	jus. 3.
3. Mare vi-	dit et	fu - git ;	Jordanis conversus	est re-	tror-	sum. 4.
4. Montes exultaverunt	ut a-	rie - tes ;	et colles sicut	ag - ni	ovi-	um. 5.
5. Quid est tibi mare	quod fu-	gisti ;	et tu Jordanis quia conversus	es re-	tror-	sum. 6.
6. Montes exultastis sicut	ari-	etes ;	et colles sicut	ag - ni	ovi-	um. 7.
7. A facie Domini mo-	ta est	terra ;	a facie	De - i	Ja-	cob. 8.
8. Qui convertit petram in stag-	na a-	quarum ;	et rupem in fon-	tes a-	qua-	rum. 9.
9. Non nobis Domi-	ne non	nobis ;	sed nomini tu-	o da	glori-	am. 10.
10. Super misericordia tua et veritate tua ne quando	di-cant	gentes ;	ubi est	De - us	eo-	rum. 11.
11. Deus autem nos-	ter in	cœlo ;	omnia quæcunque	voluit	fe-	cit. 12.
12. Simulacra Gentium argen-	tum et	aurum ;	opera ma-	nu - um	homi-	num. 13.
13. Os habent et	non lo-	quentur ;	oculos habent et	non vi-	de-	bunt. 14.
14. Aures habent et	non au-	dient ;	nares habent et	non odo-	ra-	bunt. 15.
15. Manus habent et non palpabunt, pedes habent et non	am-bu-	labunt ;	non clamabunt in gut-	ture	su-	o. 16.
16. Similes illis fiant qui	faciunt	ea ;	et omnes qui confi-	dunt in	e -	ia. 17.
17. Domus Israel spera-	vit in	Domino ;	adjutor eorum et protec-	tor e-	orum -	est. 18.
18. Domus Aaron spera-	vit in	Domino ;	adjutor eorum et protec-	tor e-	orum -	est. 19.
19. Qui timent Dominum sperave-	runt in	Domino ;	adjutor eorum et protec-	tor e-	orum -	est. 20.
20. Dominus memor	fuit	nostri ;	et bene-	dix - it	no -	bis. 21.
21. Benedixit	domui	Israel ;	benedixit	domui	Aa-	ron. 22.
22. Benedixit omnibus qui	timent	Dominum ;	pusillis	cum ma-	jori-	bus. 23.
23. Adjiciat Domi-	nus su-	per vos ;	super vos et super	fili - os	yes -	tros. 24.
24. Benedicti	vos a	Domino ;	qui fecit cœ-	lum et	ter-	ram. 25.
25. Cœlum	cœ-li	Domino ;	terram autem dedit	filiis	homi-	num. 26.
26. Non mortui lauda-	bunt te	Domine ;	neque omnes qui descen-	dunt in	infer-	num. 27.
27. Sed nos qui vivimus bene-	dicimus	Domino ;	ex hoc nunc et	us - que in	sæcu-	lum. 28.
28. Gloria	Patri et	Filio,	et Spiri-	tu - i	Sanc-	to. 29.
29. Sicut erat in principio et	nunc et	semper ;	et in sæcula sæcu-	lo - rum.	A -	men.

LAUDATE DOMINUM. PSALM CXVI.

83

Tenor.

Alto.

Soprano.

Bass.

1. Laudate Dominum - om - nes gen - tes Laudate eum om - nes po - pu - li.

2. Quoniam confirmata est super nos } cor - dia e - - - jus ; et veritas Domini manet in æ - ter - - - num. 3.
 3. Gloria - - - [miseri-] Patri - et Fi - - - lio ; et Spiri- - - tu - i Sanc- - - to. 4.
 4. Sicut erat in principio et - - nunc et sem - - per ; et in sæcula sæcu- - - lo - rum. A - - - men.

LUCIS CREATOR. No. 1.

IN UNISON.

1. Lu - cis cre - a - - tor op - - ti - me, Lu - cem di - e - - rum pro - - fe - rens, Pri - mor - - di -
 2. Qui ma - - ne junc - tum ves - - pe - ri, Di - em vo - ca - - ri. prae - ci - - pis; Il - la - bi -

5. Præ - sta, Pa - ter pi - is - - si - me, Pà - tri - que com - - par u - - ni - - ce, Cum Spi - - ri -

- - is lu - cis no - væ, Mun - di pa - rans o - ri - - gi - nem, Mun - di pa - rans o - - ri - - gi - nem.
 - - tur te - trum cha - os: Au - di pre - ces cum fle - - ti - bus, Au - di pre - ces cum fle - - ti - bus.

- - tu Pa - ra - - cli - to Reg - nans per om - ne sæ - - cu - lum, Reg - nans per om - - ne sæ - - cu - lum.

LUCIS CREATOR. No. 2.

G. W. LLOYD.

85

Tenor.

1. Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - - rum pro - fe - rens,

Alto.

2. Qui ma - ne junc - tum ves - pe - ri, Di - em vo - ca - - ri præ - ci - pis;

Soprano.

Bass.

Pri - mor - di - - is lu - - cis no - - vae, Mun - di pa - - rans o - - ri - - gi - - nem.

Il - la - bi - tur te - trum cha - os: Au - di pre - ces cum fle - - ti - bus.

MAGNIFICAT.

Voces. Solo.

1. Mag - ni - fi - cat anima - me - a Dom - i - num

Tenor. Tutti.

Alto.

Soprano.

Bass.

2. Et exultavit spiritus me - us in Deo salu - ta - ri me - o

3. Quia respexit humilitatem ancillæ	sus	ecce enim ex hoc beatam me dicent omnes	ra - ti	nes. 4.
4. Quia fecit mihi magna qui potens	est	et sanctum [gene-]	no - men	jus. 5.
5. Et misericordia ejus a progenie in pro-	genies	timen-	ti - bus	um. 6.
6. Fecit potentiam in brachio	suo	dispersit superbos mente	cor - dis	i. 7.
7. Deposuit potentes de	sede	et exal-	ta - vit	hu - mi - les. 8.
8. Esurientes implevit	bonis	et divites di-	mi - sit	in - a - nes. 9.
9. Suscepit Israel puerum	suum	recordatus miseri-	cor - dis	su - as. 10.
10. Sicut locutus est ad Patres	nostros	Abraham et semini	e - jus in	sæcu - la. 11.
11. Gloria Patri et	Filio	et Spiri-	tui	Sanc - to. 12.
12. Sicut erat in principio et nunc et	semper	et in sæcula sæcu-	lorum. A -	men.

ALMA REDEMPTORIS.

G. NOVELLO.

87

SOPRANO SOLO.

From Advent to Purification, inclusive.

Ad lib.

Al - - ma, Re - demp - to - ris ma - - - ter, quæ per - vi - a Cœ - - - li por - - ta

Swell & Diap.

p

Andante con espressione.

Dulciana.

Svl.

ma - - nes, et stel - la ma - - ris, suc - cur - - re suc - cur - - re ca - - den - - - -

ti. Sur - ge - re qui cu - - rat qui cu - - rat po - - pu - lo: tu quæ

The first system of the musical score is in D major (two sharps). It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest followed by a half note 'ti.' and then continues with the lyrics 'Sur - ge - re qui cu - - rat qui cu - - rat po - - pu - lo: tu quæ'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

ge - - nu - - is - - - ti, Na - tu - ra mi - ran - - te, tu - - - - - um

The second system continues the musical piece. The vocal line has the lyrics 'ge - - nu - - is - - - ti, Na - tu - ra mi - ran - - te, tu - - - - - um'. The piano accompaniment continues with similar rhythmic patterns, including eighth notes in the bass and chords in the treble.

sanc - - tum ge - - ni - - to - - rem, ge - - ni - - to - - rem. Vir - - - go

8 vl.

pri - - us ac pos - te - - ri - us, Ga - - - bri - e . . . lis ab o

8 vl.

[12]

Ad Lib.

re su - mens il - lud il - lud a - ve, pec - ca -

p

to - rum mi - se - re - re, pec - ca - to - rum mi - se - re - re.

Response—"Et concepit de Spiritu Sancto." After Advent—"Dei Genitrix, intercede pro nobis."

AVE REGINA.

WEBBE. 91

From Purification to Easter.

1st Treble. DUETTO.

A - ve Re - gi - na A - ve Re - gi - na Cœ - lo - rum A - ve Domi - na An - ge - - lo - rum

2d Treble.

Organ.

p *f*

salve ra - dix salve por - ta ex qua mundo lux est or - ta gau - de Vir - go glo - ri - o - sa

gau - de Virgo glori - o - sa

su - per om - nes spe - ci - o - sa va - le va - - - le va - le O val - de de-

co - - ra et pro no-bis Christum ex - o - - ra pro no-bis Chris - tum ex - o - - - ra.

Response — "Da mihi virtutem contra hostes tuos."

REGINA CÆLI.

WEBER. 93

From Easter to Trinity Sunday.
CHORUS.

Tenor. DUETT & CHORUS.

Alto.

Soprano.

Bass. Andante. *p*

Organ. *p*

CHORUS.

SWM.

Re - gi - na Cœ - li Re - gi . na Cœ - li læ - ta - - - re Al - le - lu - ia Al - le

lu - - - ia Al - - - le - lu - - - ia

tr

DUETT. Slow. **Repeat Chorus Alleluia. DUETT. Slow.**

Qui-a quem me - ru - is - ti por - ta - re quem me - ru - is - ti por - ta - re Re - sur - rex - it si - cut dix - it

Organ. p

Repeat Chorus Alleluia. **End with Chorus Alleluia.**

re - sur - rex - it si - cut dix - it o - - ra o - - ra o - - ra pro no - bis Deum

Response — “Quia surrexit Dominus vere — Alleluia.”

SALVE REGINA.

WEBER.

95

From Trinity to Advent.

TUTTI. **Tenor.**

Sal - ve, sal - ve, sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ, ma - ter mi - se - ri - cor - di - æ; Vi - ta, dul -

Soprano.

Bass.

ce - do, et spes nos - tra, sal - - - ve.

Soprano Solo.

p Ad te cla - ma - mus, ad te cla - ma - mus, ex - u - les

Organ.

fi - lii E - væ;

p Organ.

p Organ.

SOLO. Bass.

ad te sus - pi - ra - mus, ge - men - tes et fien - tes, in hac la - chry - ma rum

CHORUS.

f E - ia er - go, ad - vo - ca - ta nos - tra; il - los tu - os mi - se - ri - cor - des

Organ.

f

val le.

o - cu - los ad nos con - ver - te, et Je - sum be - ne - dic - tum fruc - tum ven - tris tu - i no - bis post hoc ex -

p *f*

Organ. no - bis

. . i - li - um os - ten - de. O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - - a.

Response—"Ut digni efficiamur promissionibus Christi."

TANTUM ERGO.

Tenor.

Tan-tum er-go sa-cra-men-tum Ve-ne-re-mur cer-nu-i, Et an-ti-quum doc-u-mentum

Alto.

Ge-ni-to-ri Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

Soprano.

no-vo ce-dat ri-tu-i: Præ-stet fi-des sup-ple-men-tum sen-su-um de-fec-tu-i.

Bass.

sit et be-ne-dic-ti-o: Pro-ce-den-ti ab u-tro-que com-par sit lau-da-ti-o.

Response — "Omne delectamentum in se habentem."

CHRISTMAS.

99

SOLO. Treble or Tenor.

1. A - des - te fi - de - les, Læ - ti tri - um - phan - tes; Ve - ni - te, ve - ni - te in Beth - le - hem.
 2. De - um de De - o, Lu - men de lu - mine, Ges - tant pu - el - læ . . . vis - ce - ra;
 3. Can - tet nunc I - o Cho - rus an - ge - lo - rum, Can - tet nunc au - la cœ - les - ti - um;
 4. Er - go qui na - tus, Di - e ho - di - er - na, Je - su ti - bi sit glo - ri - a,

Na - tum vi - de - te Re - gem an - ge - lo - rum: Ve - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - mus; Ve -
 De - um ve - rum, Ge - ni - tum, non fac - tum: Ve - ni - te, &c.
 Glo - ri - a, glo - ria in ex - cel - sis De - o: Ve - ni - te, &c.
 Pa - tris æ - ter - ni, Ver - bum ca - ro fac - tum: Ve - ni - te, &c.

CHORUS.
Tenor.

- - ni - te, ad - o - re - - - mus Do - - - mi - num. Na - tum vi - de - te Re - gem an - ge - lo - rum:
 De - um ve - rum, Ge - ni - tum, non fac - tum:
 Glo - ri - a, glo - ri - a in ex - cel - sis De - o:
 Pa - tris æ - ter - ni, Ver - bum ca - ro fac - tum: Ve -

Alto.

Soprano.

SOLO.

p Organ.

CHORUS.

- - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - - - mus, Do - - - mi - num.

DE PROFUNDIS.

101

Voice. In unison.

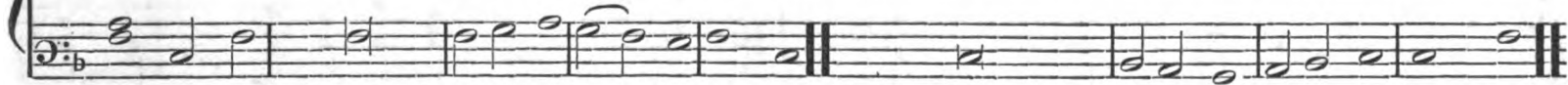


De pro - - fundis clamavi ad te Do - mi-ne; * Domine ex - - - au - di vo - cem me - - am.

Organ.



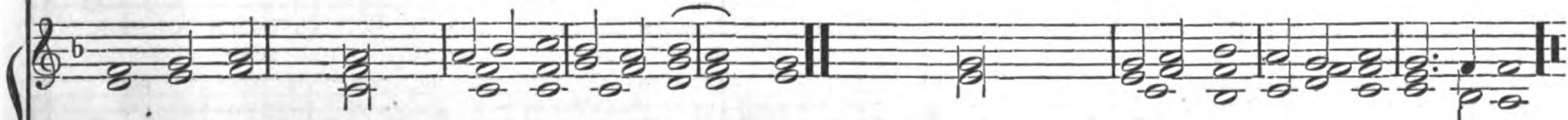
p De pro - - fundis clamavi ad te Do - mi-ne; Domine ex - - - au - di vo - cem me - - am.



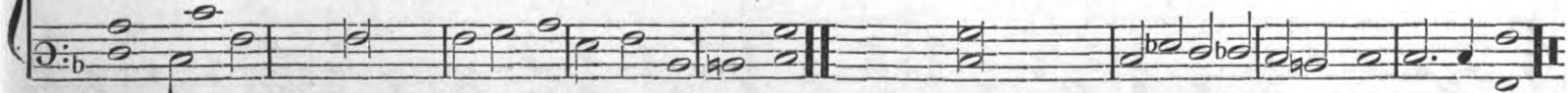
p Si in - i - *f* Fiant aures tuæ in - - - ten - den - - tes, in vocem depre - ca - ti - o - nis me - - - æ.
f quitates obser - va - - - veris Do - - - mine, Domine - - - quis - sus - ti - ne - - - bit.
f Quia apud te pro - pi - ti - a - tio est, Et propter legem tuam sus - ti - nu - i te Do - mi - ne.



Sus - - ti - nuit anima mea in ver - bo e - - jus. Speravit ani - - ma mea in Do - mi - no



p Sus - - ti - nuit anima mea in ver - bo e - - jus. Speravit ani - - ma mea in Do - mi - no



<i>f</i> A custodia matu -	[tina] us - que	ad - noc -	- tem	Speret	Is - rael	in - Do -	- mi - no.
<i>p</i> Quia apud Dominum	mi - se -	ri - cor -	- dia	et copiosa	apud e -	um - re -	demp - ti - o.
<i>f</i> Et ipse - - -	re - -	dimet Is -	- rael	ex omnibus	in - i - qui - ta -	ti - bus e -	jus.
<i>f</i> Gloria - - -	Pa - tri	et Fi -	- lio	et	Spi - ri -	tu - i	Sanc - to.
Sicut erat in principio	et nunc	et sem -	- per	et in sæcula	sæcu - lo -	rum, A -	men.

MEMENTO DOMINE.

Tenor.

Alto.

1. Memento Domine David et omnes mansue . . . tudinis e - jus.

Soprano.

Bass.

2. Sicut juravit	Domino ;	votum vovit	Deo	Jacob. 3.
3. Si introiero in tabernaculum domus	meæ,	si ascendero in lectum	strati	mei. 4.
4. Si dederò somnum oculis	meis,	et palpebris meis dormi-	tati	onem. 5.
5. Et requiem temporibus meis : donec inveniam locum	Domino ;	tabernaculum	Deo	Jacob. 6.
6. Ecce audivimus eam in E-	phrata :	invenimus eam in	campis	silvæ. 7.
7. Introibimus in tabernaculum	ejus :	adorabimus in loco ubi steterunt	pedes	ejus. 8.
8. Surge, Domine, in requiem	tuam ;	tu et arca sanctificati-	onis	tus. 9.
9. Sacerdotes tui induantur jus-	titiam ;	et Sancti	tui ex-	ultent. 10.
10. Propter David servum	tuum,	non avertas faciem	Christi	tui. 11.
11. Juravit Dominus David veritatem, et non frustrabitur	eam :	de fructu ventris tui ponam super	sedem	tuam. 12.
12. Si custodierint filii tui testamentum	meum,	et testimonia mea hæc, quæ do-	cebo	eos ; 13.
13. Et filii eorum usque in	sæculum,	sedebunt super	sedem	tuam. 14.
14. Quoniam elegit Dominus	Sion :	elegit eam in habitati-	onem	sibi. 15.
15. Hæc requies mea in sæculum	sæculi :	hic habitabo, quoniam e-	legi	eam. 16.
16. Viduam ejus benedicens bene-	dicam :	pauperes ejus satu-	rabo	panibus. 17.
17. Sacerdotes ejus induam salu-	tari :	et sancti ejus exultatione	exul-	tabunt. 18.
18. Illuc producam cornu-	David :	paravi lucernam	Christo	meo. 19.
19. Inimicos ejus induam confusi-	one :	super ipsum autem effloreat sanctifi-	catio	mea. 20.
20. Gloria Patri, &c.				

PARCE DOMINE, FOR LENT.

103

LARGO. In unison.
Voice.

f Par-ce Dom-i - ne par - ce pop - u - lo tu - o, ne in æ - ter - num i - rasca - ris no - - bis.

Organ.

SOLO. *p*

1. Miserere - - - me - i De - us secundum magnam miseri - cor-di-am tu - am.

p

p

- | | | | | | | |
|-------------------------------------|-----------|-------------|--|-----------|------------|-----|
| 2. Et secundum multitudinem misera- | o - num | tuarum, | dele iniqui- | ta - tem | me - am. | 3. |
| 3. Amplius lave me ab iniqui- | ta - te | me - a, | et a peccato | me - o | munda me. | 4. |
| 4. Quoniam iniquitatem meam ego | cog - - | nos - co, | et peccatum meum contra | me est | sem - per. | 5. |
| 5. Tibi soli peccavi, et malum co- | ram te | fe - ci ; | ut justificeris in sermonibus tuis, et | cum judi- | ca - ris. | 6. |
| 6. Ecce enim in iniquitatibus con- | cep - - | tus sum, | et in peccatis concepit me [vincas] | ma - ter | me - a. | 7. |
| 7. Ecce enim veritatem | di - lex- | is - ti ; | incerta et occulta sapientiæ tuæ ma- | tas - ti | mi - hi. | 8. |
| 8. Asperges me hyssopo et | mun - - | da - bor : | lavabis me, et super nivem [nifes] | de - al- | ba - bor. | 9. |
| 9. Auditui meo dabis gaudium et | læ - - | titi - am : | et exultabunt ossa hu- | mi - li- | a - ta. | 10. |
| 10. Averte faciem tuam a pec- | ca - tus | me - is, | et omnes iniquitates | me - as | de - le. | 11. |

11. Cor mundum crea in	me,	De - us;	et spiritum rectum innova in vis-	ceri-bus	me - is.	12.
12. Ne projicias me a	faci - e	tu - a:	et Spiritum Sanctum tuum ne	aufe - ras	a me.	13.
13. Redde mihi lætitiā salu-	ta - ris	tu - i;	et spiritu principali con-	fir - ma	me.	14.
14. Docebo iniquos	vi - as	tu - as;	et impii ad te	con - ver-	ten - tur.	15.
15. Libera me de sanguinibus, Deus, Deus sa-	lu - tis	meæ;	et exultabit lingua mea jus-	titi - am	tu - am.	16.
16. Domine, labia mea	a - pe-	ri - es;	et os meum annuntiabit	lau - dem	tu - am.	17.
17. Quoniam si voluisses, sacrificium dedissem	u -	ti - que;	holocaustis non delec-	ta -	be - ris.	18.
18. Sacrificium Deo spiri - tus con-	tri - br-	la - tus:	cor contritum et humiliatum, Deus,	non de-	spi - cies.	19.
19. Benigne fac, Domino, in bona voluntate	tu - a	Sion,	ut ædificentur muri	Je-	rusalem.	20.
20. Tunc acceptabis sacrificium iusticiæ, obla-	ho - lo-	causta;	tunc imponent super altare	tu - um	vitulos.	21.
21. Gloria	Patri et	Filio;	et Spiri-	tu - i	Sancto.	22.
22. Sicut erat in principio et nunc et	semper	et in sæcula	sæcu-	lorum.	A - men.	

STABAT MATER.

1st Soprano. DUETT. JAMES MAGNER.

2d Soprano.

Sta - bat Ma - ter do - - lo - ro - sa, Jux - ta cru - cem lac - ry -

mo - sa, dum pen - - de - bat Fi - li - us, dum pen - de - bat Fi - li - us.

STABAT MATER.

105



Sta-bat ma-ter do-lo-ro-sa, Jux-ta cru-cem lac-ry-mo-sa, Dum pen-de-bat Fi-li-us.

FOR PALM SUNDAY.

G. W. LLOYD.

To be sung during the blessing of the Palms.

Allegro Assai.

Tenor.

Alto.

Soprano.

Bass.

f

Ho-san-na, ho-san-na, Fi-li-o, Fi-li-o Da-vid; ho-san-na, ho-san-na, Fi-li-o, Fi-li-o



Da - vid; be - - ne - dic - tus, be - - ne - dic - tus qui ve - - nit in no - mi - ne Do - - mi - ni.

p Organ.

This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest followed by a series of eighth and sixteenth notes. The second staff is another vocal line, also in treble clef with a key signature of one sharp, starting with a piano (*p*) dynamic and featuring a melodic line with various note values. The third staff is a piano accompaniment in treble clef with a key signature of one sharp, providing harmonic support with chords and moving lines. The fourth staff is the organ part in bass clef with a key signature of one sharp, starting with a piano (*p*) dynamic and playing a steady accompaniment.

O Rex Is - - ra - - el: O Rex Is - - ra - - el:

f Organ.

This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp, featuring a melodic line with a forte (*f*) dynamic. The second staff is another vocal line in treble clef with a key signature of one sharp, also featuring a melodic line with a forte (*f*) dynamic. The third staff is a piano accompaniment in treble clef with a key signature of one sharp, providing harmonic support with chords and moving lines. The fourth staff is the organ part in bass clef with a key signature of one sharp, featuring a melodic line with a forte (*f*) dynamic and a steady accompaniment.

O Rex Is - ra - - el: Ho - san - na, ho - san - na, Fi - li - o, Fi - li - o Da - vid; Ho - san - na, ho -

Organ.

This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'O Rex Is - ra - - el: Ho - san - na, ho - san - na, Fi - li - o, Fi - li - o Da - vid; Ho - san - na, ho -'. The bottom staff is an organ accompaniment, also in G major, featuring a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The word 'Organ.' is written below the organ staff.

- - san - na, Fi - li - o, Fi - li - o Da - vid; Ho - san - - na, ho - san - - na, ho - san - -

Organ.

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics '- - san - na, Fi - li - o, Fi - li - o Da - vid; Ho - san - - na, ho - san - - na, ho - san - -'. The bottom staff continues the organ accompaniment. The word 'Organ.' is written below the organ staff.

na, Ho - san - na, Ho - san - na, Ho - san - na. *pp* Ho - san - - - - na.

Organ.

Organ.

EASTER HYMN.

SOLO.

Al - le - lu - ia, Al - le - - lu - ia, Al - - - le - lu - - ia. O Fi - li - i - et

Fi - li - æ, Rex cœ - les - tis, Rex glo - ri - æ, Mor - te sur - rex - it ho - di - e, Al - . . .

CHORUS. In unison.

- - - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Alto.
Tenor.
Bass.

2.
Et mane prima sabbati,
Ad ostium monumenti,
Accesserunt discipuli. Alleluia, &c.

3.
Et Maria Magdalene,
Et Jacobi et Salome,
Venerunt corpus ungere. Alleluia, &c.

4.
In albis sedens Angelus
Prædixit mulieribus:
In Galilæa est Dominus. Alleluia, &c.

VENI CREATOR SPIRITUS.

G. W. LLOYD.

Tenor.

1. Ve - ni, Cre - a - - tor Spi - - ri - tus, Men - tes tu - o - - rum vi - - si - ta;

Alto.

2. Host - em re - pel - - las lon - - - gi - us, . . Pa - cem - quæ do - - nes pro - ti - nus;

Soprano.

Bass.

Im - ple su - per - na gra - - ti - - - a, Quæ tu cre - as - - ti pec - to - ra.

Duc - to - re sic te præ - - vi - - o, Vi - - te - mus om - ne nox - i - um.

AVE MARIS STELLA.

111

Tenor.
Gen - tle star of o - cean, Por - tal of the sky! . . Ev - er Vir - gin Mo - ther Of the Lord most high! . .

Alto.
A - ve ma - ris stel - la! De - i Ma - ter al - ma, At - que sem - per Vir - go, Fe - lix cœ - li por - ta.

Soprano.

Bass.

O SALUTARIS.

L' ABBE ROSE.

FOR TWO SOPRANI AND BASS, OR TWO TENORI AND BASS, WITHOUT ACCOMPANIMENT.

pp Soprano.
1. O Sa - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis os - ti - um, Quæ cœ - li pan - dis
2. U - ni tri - no - que Do - mi - no, Sit sem - pi - ter - na glo - ri - a, Sit sem - pi - ter - na

pp Alto.
1. O Sa - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis os - ti - um, Quæ cœ - li pan - dis
2. U - ni tri - no - que Do - mi - no, Sit sem - pi - ter - na glo - ri - a, Sit sem - pi - ter - na

pp Bass.

os - - ti - um; Bel - la pre - munt hos - ti - - li - a, Da ro - bur, Da ro - bur,
glo - - ri - a, Qui vi - - tam si - ne ter - - mi - no No - bis, No - bis,

os - - ti - um; Bel - la pre - munt hos - ti - - li - a, Bel - la pre - munt hos - ti - - li - a,
glo - - ri - a, Qui vi - - tam si - ne ter - - mi - no, Qui vi - tam si - - ne ter - mi - no

Da ro - - bur, fer aux - i - li - um. Bel - la pre - munt hos - ti - - li - a, Da ro - - - bur,
No - bis do - net in pa - tri - a. Qui vi - tam si - - ne ter - mi - no No - bis do -

Da ro - - bur, fer aux - i - li - um. Bel - la pre - munt hos - ti - - li - a, Da ro - - - bur,
No - bis do - net in pa - tri - a. Qui vi - tam si - - ne ter - mi - no No - bis do -



fer aux - i - - li - um. Da ro - bur, fer aux - i - - li - um. Da ro - bur, fer aux -
 - net in pa - - tri - a. No - bis do - net in pa - - tri - a. No - bis do - net in

fer aux - i - - li - um. Da ro - bur, fer aux - i - - li - um. Da ro - bur, fer aux -
 - net in pa - - tri - a. No - bis do - net in pa - - tri - a. No - bis do - net in



- - i - - li - um. O, O, O Sa - lu - ta - ris Hos - ti - a. . . .
 pa - - tri - a. U . . . ni, U . ni tri - no - que Do - - mi - no. . . .

- - i - - li - um. O, O, O Sa - lu - ta - ris Hos - ti - a. . . .
 pa - - tri - a. U . . . ni, U . ni tri - no - que Do - - mi - no. . . .

HYMNS FOR VARIOUS OCCASIONS.

"Jerusalem, my happy Home."

The words to the following Hymns are from the "LYRA CATHOLICA," and "THE YOUTH'S CATHOLIC HYMN BOOK."

SOLO.



Je - ru - sa - lem, my hap - py home, how do I sigh for thee! When shall my ex - ile have an end? Thy joys when
No sun, no moon, in bor - rowed light, Re - volve thine hours a - way; The Lamb on Cal - va - ry's mountain slain Is thy
From ev - ery eye he wipes the tear, All sighs and sor - rows cease; No more al - ter - nate hope and fear, But ev - er

CHORUS.
Tenor.



Alto.



shall I see? } Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, my hap - py home, How do I sigh for thee!
eter - nal day. }
last - ing peace. }

Soprano.



Bass.



"O Power Divine!"

VIOTTI. 115

Tenor. **LENTO.**

1. O Power Di-vine! O Char-i-ty! Heaven's choicest blessings join in thee; In thee, the source of ev-ery grace, In thee the sooth-ing balm of peace.

Alto.

2. Ce - les - tial gift! O heavenly fire! That burns up each cor-rupt de - sire; That made the martyrs smile at death, And in sweet rap - tures yield their breath.

Soprano.

Bass.

"O thou the Father's Image blest."

BEETHOVEN.

Tenor.

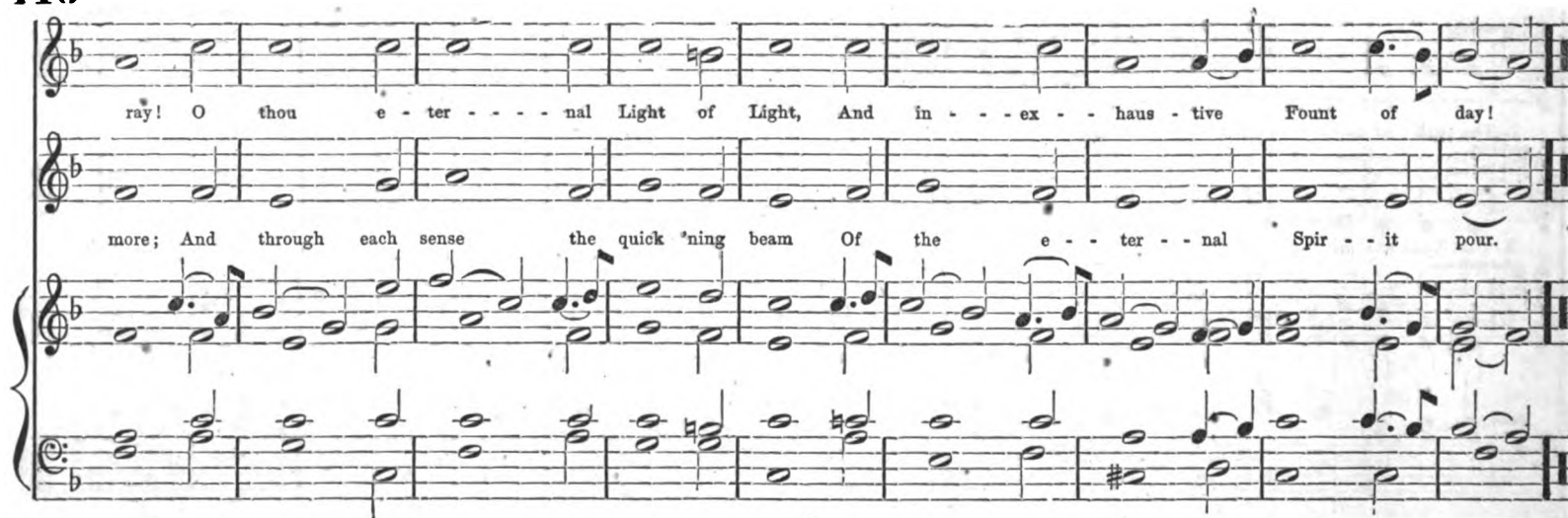
1. O thou the Fa - ther's Im - age blest, Who call - est forth the morn - ing

Alto.

2. True Sun! — up - - on our souls a - - rise, Shin - - ing in beau - ty ev - er -

Soprano.

Bass.

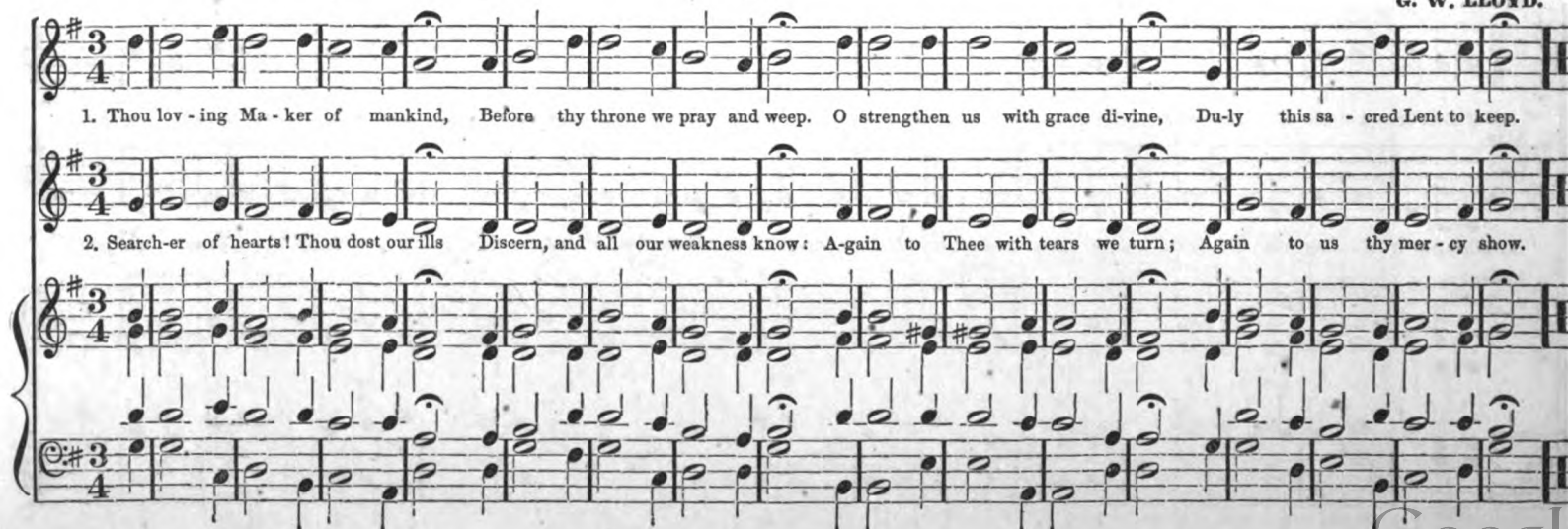


ray! O thou e - ter - - - nal Light of Light, And in - - ex - - haus - tive Fount of day!

more; And through each sense the quick 'ning beam Of the e - - ter - - nal Spir - - it pour.

"Thou Loving Maker of Mankind."

G. W. LLOYD.



1. Thou lov - ing Ma - ker of mankind, Before thy throne we pray and weep. O strengthen us with grace di-vine, Du-ly this sa - cred Lent to keep.

2. Search-er of hearts! Thou dost our ills Discern, and all our weakness know: A-gain to Thee with tears we turn; Again to us thy mer - cy show.

"The Pall of Night o'ershades the Earth."

117

G. W. LLOYD.

Tenor.

1. The pall of night o'ershades the earth, And hides the tints of day. O Thou! to whom no night comes near, Dread Judge, to thee we pray:

Alto.

2. That Thou wilt all our guilt re - move, And our lost peace re - store; And of thy mer - cy grant that we May grieve thy heart no more.

Soprano.

Bass.

"O blest Creator of the Light."

G. W. LLOYD.

Tenor.

1. O blest Cre - a - tor of the light! Who dost the dawn from darkness bring; And framing Nature's depth and height, Didst with the new-born light be - gin;

Alto.

2. Who, gently blending eve with morn, And morn with eve, didst call them day:—Thick flows the flood of darkness down; O, hear us as we weep and pray!

Soprano.

Bass.

"O thou true life of all that live."

G. W. LLOYD.

Tenor.

1. O thou tru. life of all that live! Who dost un - - moved all mo - tion sway, Who dost the morn and

Alto.

2. Thy light up - on our eve - ning pour, — So may our souls no sun - set see; But death to us an

Soprano.

Bass.

eve - ning give, And through its chan - ges guide the day;

op - en door To an e - ter - nal morn - ing be.

"Our limbs with tranquil sleep refreshed."

G. W. LLOYD.

Tenor.

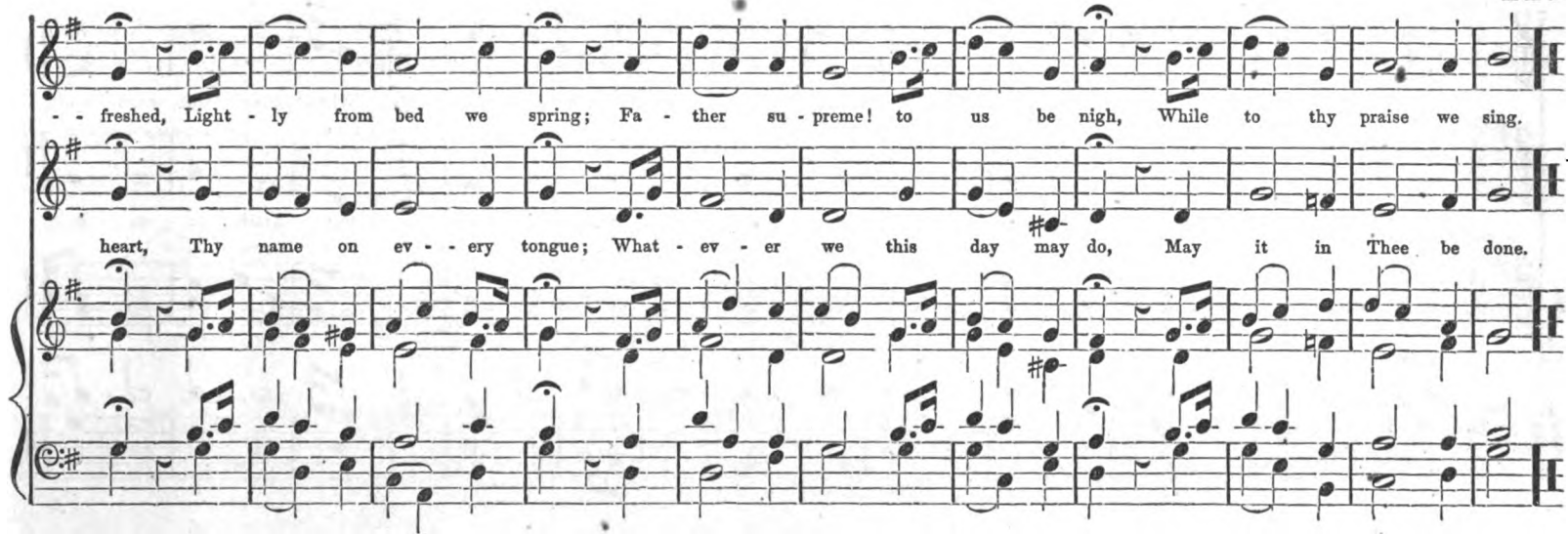
1. Our limbs with tran - quil sleep re -

Alto.

2. Thy love be first in ev - ery

Soprano.

Bass.



- - freshed, Light - ly from bed we spring; Fa - ther su - preme! to us be nigh, While to thy praise we sing.

heart, Thy name on ev - - ery tongue; What - ev - er we this day may do, May it in Thee be done.

FOR TRINITY SUNDAY.

HAYDN.



Tenor.

1. The fie - ry sun now rolls a - way; Blest Three in One, e - ter - nal day, Thy beams of light and love im - part To ev - ery cold, be - night - ed heart.

Alto.

2. In morn - ing and in eve - ning verse, Thy glo - rious prais - es we re - hearse; May we, O God, the same ex - press Amidst thy saints in hap - pi - ness.

Soprano.

Bass.

"Now with the rising golden dawn."

G. W. LLOYD.

Tenor.

1. Now with the ris - ing gold-en dawn, Let us, the chil - dren of the day, Cast off the darkness which so long Has led our guil - ty souls a - stray.

Alto.

2. O, may the morn so pure, so clear, Its own sweet calm in us in-stil; A guileless mind, a heart sincere, Simpli - ci - ty of word and will.

Soprano.

Bass.

"Hail! O Queen of Heaven enthroned."

C. M. VON WEBER.

Tenor.

1. Hail! O Queen of Heav'n en-thron'd! Hail, by an - gels Mis-tress own'd! Root of Jes - se! Gate of morn! Whence the world's true Light was born:

Alto.

2. Glori-ous Vir - gin, joy to thee, Loveli-est whom in Heaven they see: Fair-est thou where all are fair! Plead with Christ our sins to spare.

Soprano.

Bass.

"Come, Holy Ghost, and through each heart."

G. W. LLOYD.

121

Tenor
3/4

1. Come, Ho-ly Ghost, and thro' each heart In thy full flood of glo-ry pour; Who, with the Son and Fa-ther, art One Godhead, blest for ev-er-more.

Alto.
3/4

2. So shall voice, mind, and strength conspire Thy praise e-ter-nal to re-sound; So shall our hearts be set on fire, And kin-dle ev-ery heart a-round.

Soprano.
3/4

Bass.
3/4

"Come, O Creator, Spirit blest."

G. W. LLOYD.

Tenor
3/4

1. Come, O Cre-a-tor, Spir-it blest! And in our souls take up thy rest; Come, with thy grace and heaven-ly aid, To fill the hearts which thou hast made.

Alto.
3/4

2. Great Par-a-clete! to thee we cry: O high-est gift of God most high! O fount of life! O fire of love! And sweet A-noint-ing from a-bove!

Soprano.
3/4

Bass.
3/4

TRANSFIGURATION OF OUR LORD.

G. W. LLOYD.

Tenor.
1. All ye who seek, in hope and love, For your dear Lord, look up a - bove! Where, tra'd up -

Alto.
2. Lo! on the trem - bling verge of light, A some - - thing all di - vine - ly bright! Im - mor - - tal,

Soprano.

Bass.

on the a - - zure sky, Faith may a glo - rious form de - sery.

in - - fi - - nite, sub - lime! Old - er than 'cha - os, space, or time.

"My God, my Life, my Love."

G. W. LLOYD.

Tenor.
1. My God, my Life, my

Alto.
2. My faith be - holds thee,

Soprano.

Bass.

love; To Thee, to Thee I call! O, come to me from heaven a - bove, And be my God, my all.

Lord, Con - cealed in hu - man food; My sen - ses fail; but in thy word I trust, and find my God.

CHRISTMAS VESPER HYMN.

Words by BISHOP HUGHES.
SOLO. Allegretto.

G. W. LLOYD.

1. De - - part, a while, each thought of care, Be earth - ly things for -
2. For, the peal - ing cho - rus swells, De - - vo - tion chants the
3. Thine, won - drous Babe of Gal - i - lee! Fond theme of Da - - vid's
4. And hark! a - - gain the cho - - rus swells, The song is waft - ed
5. My heart doth feel that still He's near, To meet the soul in
6. But hark! the peal - ing cho - - rus swells A - - new its thrill - ing

got - - - ten all, And speak, my soul, thy ves - - - per prayer, O -
 hymn of praise, And now joy and hope it tells, Till,
 harp and song, Thine are notes of min - - - strel - - - sy; To
 on the breeze, And to why, listen - - - ing that - - - it tells, In
 hours like this; Else why, O, the O, fall - - - ing tear, When
 ves . . . per train; And still of joy and hope it tells, And

CHORUS.
 Tenor. *Lento. pp Sostenuto.*

be - - - dient to that sa - - - cred call. Glo - - - ria ti - - bi, Do - - mi ne.
 faint - - - ing on the ear, it says, Glo - - - ria, &c.
 thee its ran - - - somed chords be - - - long; Glo - - - ria, &c.
 ac - - - cents soft and sweet as these, and bliss?
 all is peace, and love, and
 bids ere - a - - tion sing a - - - gain, -

1st & 2d Soprano.

Bass.

THE VISITATION.

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G. W. LLOYD.

Tenor.

1. Whith-er thus, in ho - ly rap-ture, Prince-ly Maid - en, art thou bent? Why so fleet - ly art Thou speeding Up the mountain's rough as-cent.

Alto.

2. Fill'd with the e - ter - nal Godhead! Glowing with the Spir - it's flame! Love it is that bears Thee onward, And sup - ports thy ten - der frame.

Soprano.
SOLO.

CHORUS.

Bass.

"Bright Mother of our Maker."

G. W. LLOYD.

Tenor.

1. Bright Mother of our Mak-er, hail! Thou Vir-gin ev - er blest; The o - cean star by which we sail, And gain the port of rest.

Alto.

2. Whilst we this A - ve thus to thee From Ga - briel's mouth rehearse, Pre - vail that peace our lot may be, And Ev - a's name re - verse.

Soprano.

Bass.

Tenor.

1. O thou pure light of souls that love, True joy of ev - ery hu - man breast, Sow - er of life's im - mor - tal

Alto.

2. What wondrous pit - y thee o'er - came, To make our guil - ty load thine own; And, sin - less, suf - fer death and

Soprano.

SOLO.

Bass.

seed, Our Ma - ker and Re - deem - er blest!

shame, For our trans - gres - sions to a - tone!

"Thou Crown of all the virgin choir."

G. W. LLOYD.

Tenor.

1. Thou Crown of all the vir - gin choir, That ho - ly

Alto.

2. En - cir - cled by thy vir - gin band, A - mid the

Soprano.

Bass.

Mo - ther's Vir - gin Son, Who is, a - lone of wo - man - kind, Mo - ther and Vir - gin both in one!

lil - ies thou art found; For thy pure brides, with lav - ish hand, Scat - tering im - mor - tal gra - ces round.

"Hail! O Queen of Heaven enthroned."

G. W. LLOYD.

Tenor.

1. Hail! O Queen of Heaven en-throned! Hail, by an - gels Mis-tress owned! Root of Jes - se! Gate of morn! Whence the world's true Light was born:

Alto.

2. Glo - rious Vir - gin, joy to thee, Love-liest whom in heaven they see: Fair - est thou where all are fair! Plead with Christ our sins to spare.

Soprano.

Bass.

Tenor.

1. Sav - ing Host, we fall be - fore Thee, Trusting in our Sa - vior's word; Thee we own the Lord of glo - ry, Thee we own our sovereign Lord.

Alto.

2. From thy Fa - ther's throne de - scend - ing, Thou be - com'st our dai - ly bread; 'Midst ce - les - tial hosts at - tend - ing, With thy Flesh our souls are fed.

Soprano.

Bass.

While our e - vil foes, con - tend - ing, Threaten our e - ter - nal loss, Be with heavenly grace de - fend - ing, And pro - tect us with thy cross.

Come, Thou source of ev - ry bless - ing, Warm our hearts with love di - vine; Let, thy grace, our souls pos - sess - ing, Make us be for - ev - er Thine.

"See the Paraclete descending."

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Moderato.

Solo Soprano.

See the Par-a - clete descending, Burning with ce-

Tenor.

- lestial fire ; Grace and truth, on him attending, Men with heavenly love inspire. Let us, al - le - lu - ias singing, Of - fer him our grateful lays.
He, all heavenly graces bringing, Mer-its ev - er - last - ing praise.

Alto.

pp Soli.

Al - le - - lu - ia, Al - le - - lu - ia.

Tenor & Bass.

Chorus. f

For. *Sva.*

2.

Men, in every danger fearing,
Now the greatest dangers scorn ;
Midst of torments persevering,
Show themselves in Christ new born.

Chorus. — Let us Alleluias, &c., &c.

3.

Source of love, our hearts inflaming
With true zeal and virtue pure,
Grant we may, in heaven reigning,
Sing thy praise forevermore.

Chorus. — Let us Alleluias, &c., &c.

"The Red Sea's Dangers now are past."

The Red Sea's dan - gers now are past; Clad in white robes, come, let us taste

The vic - tim of this mys - - tic feast Is his own flesh; his love, the priest;

The Lamb's most roy - al feast, . . . and sing A hymn of praise to Christ our King.

This love, which nailed him on . . . the cross, His bod - y and blood gives to us.

3.

The posts, thus marked with sacred gore,
The wasting angel passes o'er;
The yielding sea divides its waves;
Egyptians float in liquid graves.

4.

Our paschal feast and sacrifice
Is Christ the Lamb, who for us dies:
Christ is the pure unleavened bread,
By which the purest minds are fed.

5.

O true celestial sacrifice!
By thee hell's power vanquished lies,
Relentless Death unlocks his chains,
And life eternal man regains.

6.

The tyrant prince of hellish might
Thus conquered, and th' infernal fight
Thus won, victorious Christ displays
His trophies, and to heaven conveys.

7.

That we forever may possess
This joyful paschal happiness,
From death of sin, O Jesus, free
Those that are born again of thee.

8.

To God the Father, and the Son,
Who rose from death, be homage done:
This praise forever let's repeat
To God the Holy Paraclete.

"Come, all Devout, Harmonious Tongues."

131

Come, all de - vout, har - mo - - nious tongues, Your no - - blest mu - - - sic bring ;

TUTTI.
DUO. Soprano & Tenor.
'Tis Christ the ev - - er - last - - - ing God, And Christ the man, we sing.

2
He from his Father's bosom sprung,
Came down to save our race ;
He now returns, in triumph borne,
Back to his native place.

3
See, how the Conqueror mounts aloft,
And to his Father flies,
With scars of honor in his flesh,
And triumph in his eyes.

4
There our exalted Savior reigns,
And scatters blessings down ;
With him th' Almighty Father shares
The glory of his throne.

5
Lift up your eyes, ye sons of light,
Up to the throne of grace ;
See what immortal beauties shine
Around your Savior's face.

6
Come, let us join our cheerful songs
With angels round the throne ;
Ten thousand thousand are their tongues ;
But all their joys are one.

7
Live, glorious Lord, and reign on high ;
Let every nation sing,
And angels praise, with endless joy,
Our Savior and our King.

"Gaude Virgo."

NOVELLO.

DUETTO.

The musical score is written for a Duetto and a Solo Primo. It consists of three systems of staves. The first system is for the Duetto, with two vocal parts and a piano accompaniment. The second system continues the Duetto. The third system is for the Solo Primo, with a single vocal part and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are in Latin and describe the glory of the Virgin Mary.

System 1 (Duetto):

Gau - de Vir - go glo - ri - o - sa, su - per om - nes spe - ci - o - sa: Va - le, O val - de de -

System 2 (Duetto):

co - ra, Su - per om - nes spe - ci - o - sa, spe - ci -

co - ra, Su - per om - nes spe - ci - o - sa, spe - ci -

System 3 (Solo Primo):

o - sa: Vale, O valde de - co - ra, Va - le, O val - de de - co - ra.

o - sa:

MISSA REGIA.

133



Ky - ri - e e - le - i - son. Chris - te

e le - i - son. Ky - ri - e e le - i - son. .

Ky - ri - e e le - i - son. *His.*

GLORIA.



p Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. *f* Lau - da - mus te. *p* Ben - e - di - ci - mus te.

f A - do - ra - mus te. *p* Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

f tu - am. *p* Do - mi - ne De - us, Rex Coe - les - tis! De - us Pa - ter om - ni - po - tens! Do - mi - ne, Fi - li

f a - ni - ge - ni - te, Je - su Chris - te! *p* Do - mi - ne De - us! Ag - nus De - i! Fi - li - us Pa - tris! Qui tol - lis

pec - ca - ta mun - di! mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di! sus - ci - pe de - pre - ca - ti - o - nem
 - nos - tram. Qui se - des ad dex - te - ram Pa - tris! mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanc - tus.
 Tu so - lus Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chris - te! Cum Sanc - to Spi - ri - tu
 in Glo - ri - a De - i Pa - tris. A men.

CREDO.

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.
 Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
 ex - te om - ni - a ae - cu - la. De - um de De - o, Lu - men de Lu - mi - ne, De - um ve - rum de De - o ve - ro.

f *p*

Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta sunt. Qui, prop - ter nos ho - mi - nes

f *p*

et prop - ter nos - tram sa - lu - tem, de - scend - it de Coe - - - lis. Et in - car - na - tus est de Spi - ri - tu San - cto

f *p* *Slower.*

ex Ma - ri - a Vir - gi - ne; Et Ho - mo fac - tus est. Cru - ci - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to,

f *p* *Faster.*

pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e, se - cun - dem scrip - tu - ras. Et as - cen - dit in

f

Coe - lum, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos

p

et mor - tu - os; cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum San - cto, Do - mi - num et vi - vi - fi - can - tem;

f

qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas. Et u - nam, Sanc - tam, Ca - thol - i - cam, et
 A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - num Bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum.
 Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sæ - cu - li. A - - - - - men.

SANCTUS.

Sanc - - - - tus! Sanc - - - - tus! Sanc - - - - tus Do - mi - nus
 De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel - sis.
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.

AGNUS DEI.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta



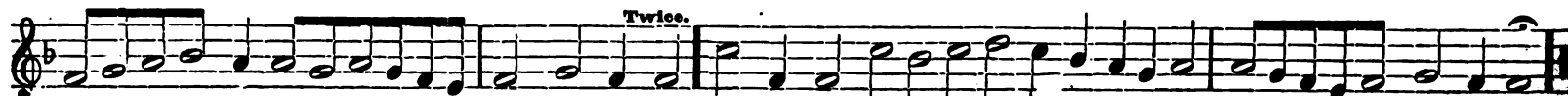
GREGORIAN MASS FOR THE DEAD.



KYRIE

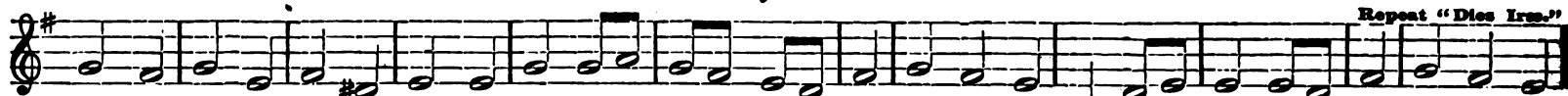


Ky - - - - ri - e e - - le - i - son. Chris - te e - le - i - son.



Ky - - - ri - e e - - le - i - son. Ky - ri - e e - - - - le - i - son.

SEQUENCE.



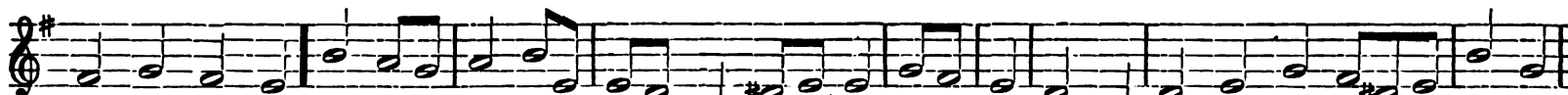
Di - es I - rae, di - es il - la sol - vet ae - cium in fa - vil - la, Tes - te Da - vid cum Si - byl - la.



Tu - ba mi - rum . . . spar - - gens so - num eper se - pul - chra re - gi - o - num, co - get om - - - nes



an - te thro-num. Mors stu - pe - bit, . . et na - tu - ra, cum re-sur-get cre - a - tu - ra, ju - di - can - - ti . . .

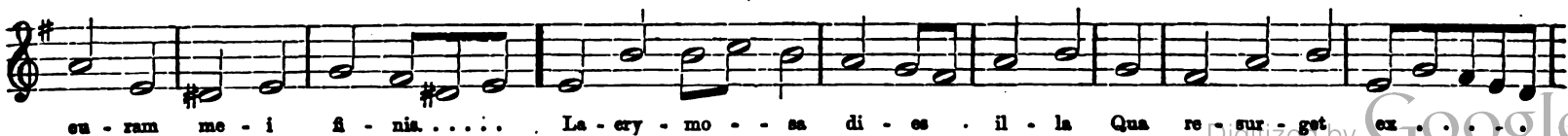


re - spon - su - ra. Li - ber scrip - tus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, . . un - de



mun - dus ju - di - ce - tur. . . . Ju - dex er - go eum se - de - bit quid - quid la - tet ap - pa - re - bit, . .

nil in-ul-tum re-ma-ne-bit.... Quid sum mi-ser tunc dio-tu-rus? quem Pa-tro-num ro-ga-tu-rus,
 cum vix jus-tus sit se-cu-rus? *ff* Rex tre-men-dæ ma-jes-ta-tis, qui sal-van-dos sal-vas gra-tia,
 sal-va me, fons pi-e-ta-tis. *p* Re-cor-da-re.... Je-su Pi-e, quod sum cau-sa tu-æ
 vi-æ, ne me per-das... *mf* il-la di-e. Que-rens me se-dis-ti las-sus;
 re-de-mis-ti cru-cem pas-sus; tan-tus la-bor... non sit cas-sus. Jus-te Ju-dex
 ul-ti-o-nis, do-num fac re-mis-si-o-nis, an-te di-em ra-ti-o-nis.....
 In-ge-mis-co tan-quam re-us, cul-pa ru-bet vul-tus me-us:... sup-pli-can-ti



fa - vil - la. Ju - di - can - dus ho - - - mo re - us, Hu - ie er - go par - - - - ce

De - us. *pp* Pi - e Je - su, Do - mi - na, do - na e - - is re - qui - em. A - - - - - men.

SANCTUS.

f Sanc - tus! Sanc - tus! Sanc - tus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cre - li et ter - ra glo - ri - a tu - a.

p Ho - san - na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. *f* Ho - san - na in ex - cel - sis.

AGNUS DEI.

Ag - nus De - - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em.

Ag - nus De - - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em sem - pi - ter - nam.

LIBERA.

Li - be - ra me, Do - - - - - mi - ne, de . . . mor - - te na

in Di - e... il - la.... tre - men - da, .. Quan - do Coe - li mo - ven - di sunt

et... Ter - ra, Dum ve - ne - ris ju - di - ca - re...

ae - cu - lum per ig - nem. Tre - mens fac - tus sum e - go et... ti - me - o

dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra... i - ra, Quan - do Coe - li

'mo - ven - di sunt et... Ter - ra; Di - es il - la, di - es... I - ra, ca - lam - i - ta - tis..

et... mi - se - ri - ae! Di - es mag - na et... a - ma - ra, ... val - de. Dum

ve - ne - ris ju - di - ca - re... ae - cu - lum per



ig - - nem. Re - qui - em se - ter - nam do - na e - ia, Do - mi - ne, . . et lux

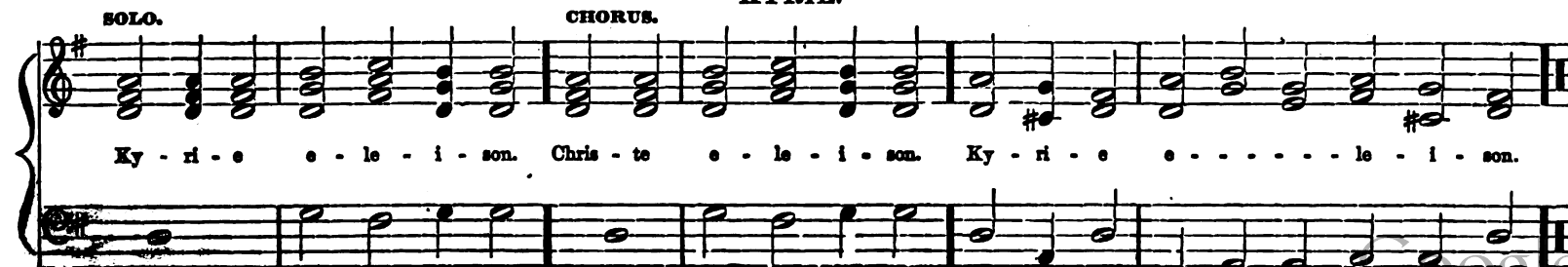
per - pe - tu - a lu - - ce - at e - ia. Li - be - ra me, Do - - mi - ne,

de mor - - te se - ter - - na in Di - e . . il - la tre - - men - - da, . . Quan - do

Coe - . . li mo - ven - di sunt et . . . Ter - - - ra, Dum ve - - ne - ris

ju - - di - - ca - - re se - cu - lum per ig - - nem.

KYRIE.



SOLO. **CHORUS.**

Ky - ri - e e - le - i - son. Chris - te e - le - i - son. Ky - ri - e e - - le - i - son.

Pater noster.

P. Et ne nos inducas in tentationem.

P. A porta inferi.

P. Requiescant in pace.

Sed libera nos a ma - lo. Erue, Domine, animam e - jus. A - - men.

P. Domine, exaudi orationem meam.

P. Dominus vobiscum.

P. Oremus.

Et clamor meus ad te ve - niat. Et cum spiritu tu - - o. A - - men.

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